



step

Credits

The Directors of the ICA extend their very sincere thanks and appreciation to all those who, in various ways, have made this exhibition and catalogue possible: the artists and poets for their generous collaboration; Charles and Val de Houghton for translations; Jaromír Sedlák for translations; Carltopograph for blow-ups and photos; Bolton and Fairhead for transport; Laurence Whitfield for building screens; Lund Humphries for allowing the reprinting of Type in Art; James Meller for design; Judy Stapleton for collecting advertising; the advertisers for advertising; Dom Sylvester Houédard for chronology; William Kempner Ltd. for printing the catalogue; Duveen and Walker for insurance.

'I invented the colour of vowels - A, black; E, white; I, red; O, blue; U, green - I controlled the form and movement of each consonant, and flatter myself that, with instinctive rhythm, I might invent some day or other, a poetic verb accessible to all five senses. I reserved the right of translation. At first, it was an experiment. I wrote silences. Nights. I took notes of the inexpressible. I transfixed vertigos.'

Rimbaud.

LOAN STACK

BETWEEN POETRY AND PAINTING

22nd October - 27th November, 1965.

Institute of Contemporary Arts, 17 Dover Street, London W. 1. GROsvenor 6186

ND1265
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List of artists in alphabetical order

Pierre Albert-Birot
Nanni Balestrini
Thomas Bayrle/Bernhard Jäger
Claus Bremer
Henri Chopin
Bob Cobbing
Kenelm Cox
Klaus-Peter Dienst
Rolf-Gunter Dienst
Reinhard Döhl
Tom Edmonds
Ian Hamilton Finlay
John Furnival
Heinz Gappmayr
Pierre Garnier
P. A. Gette
Eugen Gomringer
Raoul Hausmann
Bernard Heidsieck
Josef Hirsal
Dom Sylvester Houédard
Ernst Jandl
Thomas Kabdebo
Jiri Kolar
Ferdinand Kriwet
John Latham

Lettriste movement

Roberto Altmann
Isidore Isou
Maurice Lemaitre
Gio Minola
Roland Sabatier
Jacques Spacagna

Hansjörg Mayer
Franz Mon
Edwin Morgan

Noigandres group

Ronaldo Azeredo
Augusto de Campos
Haroldo de Campos
Décio Pignatari
Pedro Xisto

Ladislav Novak
Antonio Porta/Romano Ragazzi
Josua Reichert

Diter Rot
Gerhard Rühm
John Sharkey
Hans Staudacher

and many, many others





Photos (from left to right) Page 6. Pierre Albert Birot. Nanni Balestrini. Thomas Bayrle & Bernhard Jäger. Claus Bremer (photo Roland Fürst). Henri Chopin & John Furnival (photo John Bennett). Bob Cobbing. Ken Cox. Rolf Gunter Dienst. Reinhard Döhl (photo Marion Herzog). Tom Edmonds. Ian Hamilton Finlay (photo Alistair Cant). John Furnival (photo John Bennett). Henri Gappmayr. Pierre Garnier. P.A. Gette (photo Serge Béguier). Eugen Gomringer (photo Alexander Klee). Raoul Hausmann. Bernard Heidsieck. Josef Hirsal. Dom Sylvester Houédard (photo Herbert Spencer). Ernst Jandl (photo Otto Breicha). Thomas Kabdebo. Jiri Kolar. Ferdinand Krivet (photo Manfred Leve). John Latham.

Page 7. Roberto Altmann. Isidore Isou. Maurice Lemaître. Gio Minola. Roland Sabatier. Jacques Spacagna. Hansjörg Mayer. Franz Mon. Edwin Morgan. Pedro Xisto. Haroldo de Campos with Décio Pignatari & Augusto de Campos. Ladislav Novak. Antonio Porta & Romano Raggi. Josua Reichert. Dieter Rot (photo Richard Hamilton). Gerhard Rühm (photo Jürgen Graaf). John Sharkey (photo A Squires). Hans Staudacher.

BETWEEN POETRY AND PAINTING

The work presented in this exhibition crosses the frontier between two quite clearly defined fields of creative activity - poetry and painting. There may be no single accurate definition of this hybrid form of expression - one thing is quite clear, nevertheless - visual poetry in its various forms constitutes the first international poetry movement.

This type of poetry serves to examine what happens to language through a certain type of visual presentation, and what becomes of an abstract image simultaneously endowed with a literary meaning. The language of poetry is that which amplifies its meaning and which can convey its message more forcefully and more tenderly than other forms of writing. As a form of communication, it is one for which the only rules are those of one's own making. By endowing poetry with specific visual qualities which relate it to painting, one seeks an adequate formal structure for whatever is to be said. This can assume a number of different forms. The transformation of literary content into a visual image can, through various stages, become completely formal, to the extent where neither phrases, words, nor letters can be deciphered (Franz Mon, Ferdinand Kriwet, Klaus-Peter Dienst, Dom Sylvester Houédard). At the other extreme pictorial images are supplemented with lines of writing which assume the function of captions or pointers as to the way in which the total composition is to be interpreted (collaborations: Bayrle/Jäger and Ragazzi/Porta).

The merger of form and content is often so natural and touches the right note so accurately, that one could not, for instance, imagine Mallarmé's 'Un Coup de Dés' in a vertical column, nor Apollinaire's 'Il Pleut' printed horizontally. This is also true of some of the poetico-visual extravaganzas of the period between 1910 and 1930 - the work of Marinetti, Albert-Birot, Raoul Hausmann, Schwitters, Picabia, Ball and Van Doesburg, exemplified the spontaneous analogies between the literary content of the poems, dynamic typographical arrangement and sometimes the phonetic and sound equivalents. The punch and protest of these early examples, their spontaneity and irony have been supplemented in the early fifties with a more formal, more rigorous relationship between literary meaning and plastic form. This applies particularly to concrete and semiotic poetry. Often the actual text may be limited to something extremely simple, e.g. Gomringer's poem based on the two words 'ping-pong', Pierre Garnier's single word composition 'soleil', or Jandl's 'laute laute laute', where the idea of sound becoming louder and louder is expressed visually with the type becoming bolder and larger. Whether the poems are virtually monosyllabic or more complex (Novak, Finlay, Furnival, Rühm, Noigandres group, Morgan, Kolar) they manifest a preoccupation with satire, irony, carefully devised puns and undisguised innuendos. Inevitably they effect provocation (when understood) rather than acceptance.

Pinto's idea that the poet is a designer (in its widest context) of language, applies equally to semiotic, semantic, concrete, visual, typewriter, phonetic, machine, and kinetic poetry, and is the underlying basis for this exhibition.

Jasia Reichardt.

We lived beneath the mat,
Warm and snug and fat,
But one woe, and that
Was the Cat!

To our joys
a clog, In
our eyes a
fog, On our
hearts a log,
Was the Dog!

When the
Cat's away,
Then
The mice
will
play,
But alas!
one day, (So they say)

Came the Dog and
Cat, hunting
for a
Rat,
Crushed
the mice
all flat,
Each
one
us
he
sat,
Underneath the mat
Warm and snug and fat,
Think of
that!

LE NOMBRE

C'ÉTAIT

issu felleaire

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

sourdant que nié et clos quand apparu

enfin

par quelque profusion répandue en rareté

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

LE HASARD

ÉRAIT

ire

non

davantage ni moins

indifféremment mais autant

Choit

la plume

rythmique suspens du sinistre

s'ensevelir

aux écumes originelles

naguères d'où sursauta son délire jusqu'à une cime

flétrie

par la neutralité identique du gouffre

Kikakoku !
Ekoralaps !

Wîso kollipánda opolôsa.
Ipasatta îh fûo.
Kikakokú proklínthe petêh.
Nikifilí mopa Léxio intipáschi benakáffro – própsa
pî ! própsa pî !
Jasóllu nosaréssa flípsei.
Aukarótto passakrússar Kikakokú.
Núpsa púsch ?
Kikakokú bulurú ?
Futupúkke – própsa pî !
Jasóllu

IL PLEUT

[illegible]

TYPE IN ART by Jasia Reichardt

During the past fifty years typography has been influenced by design in other spheres, and less directly by fine art, by socio-philosophical ideas about functionalism, and by the power of association between the word and its printed image. At the same time artists have used type as an extra dimension, since it carries a literary as well as a formal message; others have stressed the transitory and expendable character of the type image as give-away publicity literature and pulp magazines; and some have found in it the medium for visual poetry where the shape of the poem becomes a counterpart of its meaning.

As an art medium, type belongs specifically to the period in which type as printed matter has become the most common and expendable commodity, and when Ferdinand Kriwet entitled one of his circular poems 'Type is Honey' he was simply commenting on the infinite possibilities of type. These two attributes of type are interdependent to a considerable degree.

The individuality and uniqueness of initials and words in illuminated manuscript prevent any further transformation by an artist or poet. They are too deliberately close to a work of art in their own right. Only the letter as a common stereotyped symbol in the form of type can become the raw material for a new art form.

Every printed initial, word, phrase, and page involves two separate though simultaneous considerations - symbolic and formal. In the first place all letters and words are symbols, since they stand for, represent, or suggest something other than themselves, be it a sound, an object, a comment, or an idea. Secondly, each of these items assumes a form - an abstract form which does not represent or suggest anything else. There are, of course, exceptions. They include hieroglyphs and various fantastic alphabets, like that of Abraham de Balmes dated 1523, in which every letter is the image of a tool; or the alphabet created by Stefan Themerson in 1958 for Queneau's 'Exercises in Style' where every letter is the representation of an energetic physical contortion giving the letter-image a strange animalistic vigour. In both these cases the image is the extension of the initial. This is also true of the early seventeenth-century decoration composed of loops, curves, and arabesques by Paul Franck, although here the identity of the letter seems completely subsidiary to the exuberant form it has assumed. One could guess the letter only from the remainder of the word that would follow. Also requiring a guess, but infinitely more logical, is the presentation of his own initials by the Dutch typographer Piet Zwart as a capital P followed by a black square. As a symbolic initial, the black square is perhaps one of the simplest and most logical examples of the combination of literal and visual meanings.

Examples of literary content emphasized by the form that the text assumes have often been extremely effective and ingenious. Among the more amusing is the Chinese figure of an ox where the inscription, forming part of the animal's shape, is intended to discourage readers from eating meat. 'The Bear' by Johann Leonhard Frisch (c. 1700) which he has called a childish picture poem is a eulogy on Berlin whose emblem is the bear. Figuratively and symbolically it is the subject of the poem. This is also true of 'The Mouse's Tale' in 'Alice in Wonderland', where the text follows the shape of a tail and the type gradually diminishes in size toward its tip. In his calligrams, Apollinaire used a similar device to stress the poetic content of the work. 'Il Pleut', in which words like rain fall vertically down the page, conveys at first glance, in its shape and in its title, the essence of the poem. No such impact would be possible had the same words been presented conventionally in a straight column one beneath the other.

Poème simultané par R. Huelsenbeck, M. Janko, Tr. Tzara

[illegible][illegible]

La lecture parallèle que nous avons faite le 31 mars 1958, Hultenbeck, Janto et moi, était la première réalisation technique de cette esthétique moderne.

The admiral is looking for a house to let - a simultaneous poem by Richard Huelsenbeck, Marcel Janco and Tristan Tzara, performed at the Cabaret Voltaire 1916

Hybrid of techniques

Today more than ever before, the realms of art, poetry, and typography are merging in the tradition of Picabia and Lissitzky, who presented pictorial and literary messages as complementary to each other. Artists whose work comes into this category do not belong to any specific movement and their work is not programmatic. The phenomenon which relates art, poetry, and typography so closely is symptomatic of our time. Other branches of the arts are no less perceptibly joining forces. Work that is neither sculpture, painting, nor relief, but a hybrid of techniques, styles, and media is today increasingly common. The notion of a painting as a wall object may soon be completely outdated. In the combination of poetry, typography, and the visual image, the seminal influence and the most revolutionary concepts stem from the Futurists and from Marinetti in particular. His book 'Les mots en liberté futuristes' (1919) could not be classified under the heading either of poetry or typography or painting. Containing sound collages presented visually, it is a series of poems in which all sounds are given a simultaneous pictorial rendering in the form of verbalized abbreviations spread over the type area. Marinetti's complete break with the traditional use of typography is still today one of the key influences which has not been superseded in any fundamental way. The possibilities inherent in his contribution are still being explored. Marinetti used the sequence of letters as the possible sequence of sounds. Tristan Tzara, Francis Picabia, and Raoul Hausmann also created compositions out of printed matter, transforming the material into opto-phonetic form. Schwitters, at the same time, used type in a variety of ways. In his arrangement of sound poems he made use of a formal structure that suggested musical notation, resulting in an opto-phonetic composition. In his collages, however, the printed matter which he found (bus tickets, labels, old envelopes, and so on) was employed for the ready-made message it carried as well as its visual qualities.

Since Dada and Futurism there have been two main trends in the use of type as an art medium. The first involves the transformation of type material into abstract composition, where the actual literal meaning (if any) is subsidiary to the pure impact of shape and colour. In this category one would consider the work of Hap Grieshaber, H. N. Werkman, and to some extent Josua Reichert, Franz Mon, and Klaus-Peter Dienst. In the second category come examples where the visual arrangement or transformation exist to stress and emphasize the message of the text, or at least where there is a suggestion that the text is the central issue. Under this heading would be the work of Ferdinand Kriwet, Schuldt, and Ian Hamilton Finlay.

Grieshaber's 'Poesia Typographica' is completely and exclusively visual. It is not a poem that could ever be recited or understood in terms of words, but it associates poetically a number of different elements.

H. N. Werkman's typographical compositions present a more original and complex image. All his pictures, even those that were completely figurative, were done with printing techniques (stencils, rollers, printing ink). He used type as a ready-made medium and his ingenuity was confined to its presentation. He was also fascinated by words and sounds, but this interest took the form of phonetic poems whose content was discernible although they did not contain a single recognizable word. Werkman aimed mainly at a completely formal communication. Like him, Josua Reichert concentrates on the primarily visual aspect of his work, but the full impact of his message comes over only when the words, which are often superimposed one upon another, have been deciphered.

Voorbijtrekkende Troep

Ran sel
Ran sel
Ran sel
Ran - sel
Ran - sel
Ran - sel
Ran - sel
Ran - sel
B L i k - k e n - t r o m m e l
B L i k - k e n - t r o m m e l
B L i k k e n T R o m m e l
RANSEL
B L i k k e n t r o m m e l
B L i k k e n t r o m m e l
B L i k k e n t r o m m e l
RANSEL
B l i k k e n t r o m m e l
B l i k k e n t r o m m e l
B l i k k e n t r o m m e l
RANSEL
B L i k k e n t r o m m e l
B l i k k e n t r o m m e l
Ransel
Blikken trommel
Ransel
Blikken trommel
RAN

Rui schen
Rui schen
Rui schen
Rui schen
Ruischen
Ruisch ...
Rui ...
Ru ...
Ru ...
R ...
R ...
r ..

(1916)

The giant-size poem as a visual composition was the invention of Raoul Hausmann in 1919. Here the size of paper and type was of paramount importance. Some forty years later the same notion became significant to Reichert, who made flags of poems with large wooden type on 39 by 46 in. sheets, and to Franz Mon who also made poster poems - formal-type collages made by cutting a sequence of printed matter into vertical or horizontal stripes and presenting a new arrangement. Mon is almost exclusively concerned with the formal association of elements, although the recognizable fragments of type have their importance since they suggest the hidden poem within. Thus he stresses the idea that the process by which poetry comes into being is essentially a mysterious one. Both Hausmann and Mon wrote and presented their own poetry, but sometimes poster poems were done on the basis of a collaboration. The poster conceived by the poet Schuldt and the artist/designer/calligrapher Klaus-Peter Dienst is a good demonstration of the natural extension from type to form. There are only five legible lines, whose shapes gradually change as they approach the sequence of lines below and above; the pattern which develops reaches a logical conclusion with the top and bottom lines. Not an embellishment of the text, the pattern was treated as a process of development carrying out the formal possibilities inherent in the lines of text themselves.

A magazine of calligraphy

The Lettrist movement was concentrated in Paris in the 1950's and '60's. The majority of typographico-visual work, however, was done during those years in Germany. It was there that the only magazine of calligraphy was launched in 1960 by the brothers Dienst. Automatic writing practised by the Surrealists served as the basis on which artists like Hartung, Masson, Pollock, and Mathieu developed their own pictorial calligraphy. However, calligraphy in the sense of the word used in this magazine is more allied to type-image than to handwriting. Under the title 'Rhinozeros' the magazine aimed to create something that would give poetry a visual equivalent. Avoiding any overall style, each poem was endowed with its own formal character as a clue to its literal interpretation. Klaus-Peter Dienst has been involved in pictorial interpretation of chosen poems or texts and Rolf-Gunter Dienst writes his own text and then combines it with a free personal calligraphy as its counterpart. While the Dienst brothers might hesitate to be completely specific about their activity and call themselves either poets, writers, designers, or painters, Ferdinand Kriwet is essentially a poet. He believes that visual and acoustic poetry need not become a painting in order to present its own picture. His round discs of type make a greater visual than literary impact, and the text when read cannot do more than supplement it. This also applies to his typewriter poems, suggesting ripples of water, in which two or three lines serve as a key to the poetic content of the whole.

Different sources

The problem of defining what preoccupation is uppermost in the creation of type pictures or the emulation of type imprint is a difficult one. The results may look similar, yet the creators of these images do not belong to the same homogeneous group. Their pursuits quite obviously stem from different sources. While Schuldt and Franz Mon are at one extreme, in their role as poets, both Eugenio Carmi and Hans Unger represent the other side, as painter/designers. Carmi's 'Elettronica' is a fantasy inspired by the mechanical relationships of numbers, and Hans Unger's huge mosaic panel, which he designed with Eberhard Schulze for Penguin Books, is a relief on a specific theme. Because of its well-defined purpose, it contains the publishers' trade-marks - printing blocks of penguins, pelicans, puffins, book covers, printer's furniture, metal type from 6 to 72 pt, together with more traditional mosaic media such as glass, marble, pebbles, and slate. With the American Sidney Simon, and P. A. Gette, who made whole constructions of old

wooden poster type, Unger is one of the few people to have used type in three dimensions.

Between poetry and painting

John Furnival when he was asked whether he considered himself a painter or a poet replied that he was neither. He thought that a 'maker' might be a better description, but finally had to admit that a more accurate term for this sort of work has still to be invented. His work, like that of Dom Sylvester Houédard, belongs specifically to the field between poetry and painting. It occurred once to Furnival, while he was making drawings of architectural subjects, that he could make them up of letters; the result was the towers of Pisa and Babel - delicate and intricate structures with a multi-lingual built-in message. His paintings on canvas carry simpler juxtapositions between form and content which communicate immediately their satirical and humorous undertones. His 'Idée Fixe', for instance, may be taken as a comment on the fact that fixed ideas are usually muddled ones. His images of towers appear rather like temporary and instantaneous versions of the sixth-century figurative poems. The 'Carmen Cancellatum' in the case of Porfyrius, provides a figurative image of a ship with oars and a monogram; the text is read horizontally and is interwoven with a vertical poem - 'versus cancellati'. While this is meant to be read with some care, Furnival's towers can be absorbed at a glance. The message-carrying words are discernible immediately, the rest is formal. The unravelling of visual intricacies is not an essential qualification in any of the contemporary typo-visual work.

Abstract art with typewriter

The typewriter as an art-producing instrument has been used since the 1920's. Today Diter Rot (who uses typewriter and typesetting), Emmet Williams, and Dom Sylvester Houédard (typewriter only) are among the best-known exponents. Diter Rot's typographical arrangements and permutations, his ideograms, contain visual puns which involve very delicate processes such as the displacement of one letter in a group, the break in a pattern of dots, a sequence of pages with an exclamation mark placed in a slightly different position each time. Rot works with the element of surprise and incongruity embedded deeply into every placement, combination, and sequence of letters and spaces in which they find themselves. While Diter Rot's letters are treated as single entities whose identity is never obscured, Dom Sylvester Houédard creates abstract compositions on a typewriter, where letters contribute to the density of the colour he is trying to obtain or to forming an abstract pattern, rather than as elements that can be recognized and read. If he does use the image of a letter, it is composed of other letters and becomes a complex new shape in its own right. These personal intricate images show on a small scale the use of the typewriter to create abstract art with the touch of intimacy that every finished image suggests.

In its conception, the work of Dom Sylvester Houédard could not be farther from the paintings of his American contemporary Edward Ruscha who also limits himself to the use of letters. Whereas Houédard builds his typo-visuals on nuances and subtleties, Ruscha aims at the biggest, simplest and most direct impact in the shortest possible time. Despite their differences of aim, approach, and results, their work, like that of many others mentioned here, is based indisputably on the discovery expressed by Hugo Ball in 1917 when he said that 'the word and the image are one'.

A fully illustrated version of this text originally appeared in The Penrose Annual Volume 58, published by Lund Humphries, 1965.

MAN RAY
Paris, Mai 1924

Man Ray: Lautgedicht. 1924

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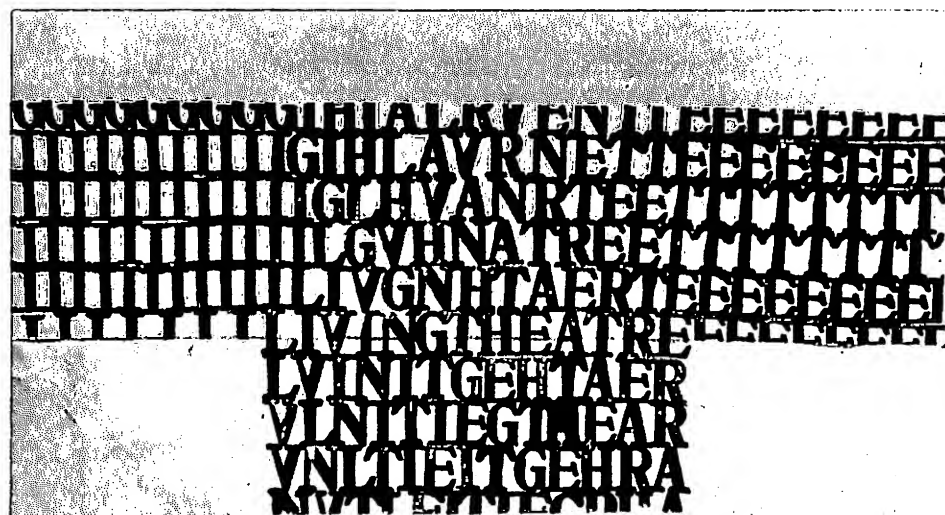
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LE POÈTE NE METTRA PAS D'OBJETS DANS SON POÈME PUIS
 QUE TOUT DISPARAIT QUAND PARAÎT LE TRIANGLE NOIR
 LE TRIANGLE LYRIQUE LE TRIANGLE CENTRAL CHA
 NTE ÉPERDUMENT LA PRESSÉE DU MALE ET LE T
 RIANGLE NOIR AVEUGLE LE DÉSIR QUI LE RE
 GARDE LE DÉSIR CENTRIPÈTE AUX MAINS
 SOUPLES MAIS LE TRIANGLE NOIR EST U
 N DÉSIR SANS MAIN ET LE MALE AS
 SERVIT CE DIEU FRISÉ ET LE T
 RIANGLE NOIR EST DANS
 LA MAIN DE L'HOMME
 ET C'EST A CHAQU
 E INSTANT LA F
 IN D'UN MONDE
 EXPLOSANT
 DANS LES
 ESPACES

Pierre ALBERT-BIROT

Extrait de „Poèmes à la Chair“



PIERRE ALBERT-BIROT

Born 1885, Chalennes, France. Sculptor, editor of the review 'Sic' of dadaist and cubist tendencies. Collaborated on dada publications. His famous work 'Grabinoulor' was first published in 1920. Lives in Paris.

Notice sur Pierre Albert-Birot

Après avoir beaucoup sculpté, beaucoup peint et un peu écrit, Pierre Albert-Birot tranche brutalement avec son passé, et il a coutume de dire qu'il est né en Janvier 1916, en même temps que sa revue 'SIC', qui vivra pendant quatre années pleines, et dont il interrompa volontairement la publication en Janvier 1920 ('Les revues d'avant-garde doivent mourir jeunes'). A partir de 1916, sa vie et son oeuvre se confondent. Pendant ces quatre années, il cherche des voies nouvelles pour la poésie, les anciennes ne le satisfaisant plus.

Dès Mars 1916, il aura l'idée de coller les mots d'un poème, ou au contraire de les espacer, afin qu'ils suivent davantage le mouvement de sa pensée

Mugissement tournant de fer frotté

Un - che - val - tour - ne - au - coin

('Derrière la fenêtre' SIC No. 3, Mars 1916)

Il jouera aussi sur la variété des caractères d'imprimerie et leurs différents corps. Toujours en 1916, ce sera les poèmes à deux ou trois voix simultanées, tendant à suggérer soit les pensées de divers personnages dans une foule ('Métro'), soit l'enroulement contradictoire et en contrepoint d'une même pensée ('Le Raté').

C'est aussi en 1916, dans le No. 2 de la revue DADA qu'il décide de libérer les mots de leur contenu sémantique. Et il publie son premier 'Poème à crier et à danser' qui cherche à traduire comment les êtres humains primitifs pouvaient extérioriser leurs sentiments de joie, de peine... Seuls les sons et leur assemblage expriment la sensation, aidés par la danse. Il écrira deux autres Poèmes à crier et à danser qui seront publiés dans SIC. Tous les poèmes de 'recherche' seront repris en 1924 dans 'La lune ou le livre des poèmes'.

'La Légende' et 'Larountala' verront l'aboutissement de ces recherches (en 1917 et 1918) qui seront alors intégrées dans l'oeuvre. Dans 'La Légende' seule la Statue parle en langage clair; elle est une sorte de personnage idéal, et ce que la Foule lui répond ne l'atteint pas, ça n'est qu'une sorte d'accompagnement mélodique. Par exemple :

La Statue : Frère s'écrient dans leur coeur
Blonde et Brune ses soeurs
Et il arrive aussitôt sur la terre
Et le beau guerrier inconnu
Emporte dans ses bras
La baigneuse qui rit
Nue

La Foule : A A A A A A A A A A A
 aoi aoi aoi aoi
oi oi oi oi oi oi oi oi oi oi

zoom zoom
 rrrrrrrrrrrr
 she she oye oye oye sh sh oye oye oye
 ha ha ha ha ha ha
 éééééééééééééééééé
 éééééééééééééééééé

Les choses sont un peu différentes dans 'Larountala': Larountala, le Poète, parle une langue qui ne peut être comprise des humains. Il parle donc un langage idéal mais tout à fait différent des sons émis par la Foule de la 'Légende'. Exemple :

Larountala : Etaroumbilamotoulitiri
 Toys : C'est faux
 Larountala : Lamonkabirulomarontem
 Tous : C'est faux
 Larountala : Artenonsibarroulalalontem
 Tous : C'est faux
 Larountala : Varomlachilaroremdélu etc. etc.

Par la suite, Pierre Albert-Birot ne se défendra pas d'utiliser à nouveau ce langage, pendant un vers ou plusieurs à l'intérieur d'un poème en langage 'clair', toujours pour exprimer une émotion violente.

Entre 1922 et 1924, nouvelle évolution. Albert-Birot utilisera les mots et les lettres pour composer des sortes de tableaux: 'Poèmes-Affiches', 'Poèmes-pancartes' où la lettre en tant que telle, sa disposition sur le tableau seront aussi importants que le sens ('Ecoutez dites oui'... 'Le Paradis'). Son audace la plus extrême sera 'Ode', où seule la magie de la lettre compte, magie multipliée par le mouvement, puisque ce poème peint en caractères d'affiches sur une colonne de 1m, 50 de circonférence et haute de 2m. était posé sur un plateau tournant, en 1922, à une exposition de poèmes, chez Berthe Weill.

Mais, dit encore Pierre Albert-Birot, 'nous avons le Verbe, et nous avons beaucoup à dire avec notre Verbe'.

Son héros-maître-du-Verbe sera Grabinoulor, qui naquit en 1917, et dont les aventures se prolongent pendant six livres d'un seul souffle, sans le moindre signe de ponctuation; 'Un bon coeur bat de la naissance à la mort, un coeur qui a des points est un coeur malade'.

Arlette Lafont

Full bibliography at the end of Grabinoulor, Ed. Gallimard; documentation in Cinquième Saison No. 19, 1963: and De Tafelronde, autumn 1963.

NANNI BALESTRINI

Born 1935, Milan. Works for a publishing house in Rome. Edits literary review Il Verri. Published volume of poetry 'Come si agisce', Feltrinelli, Milan (1963). Poetry included in 'I novissimi' and 'Gruppo 63'. Wrote the ballet 'Mutazioni' for Vittorio Fellegara, performed at the Scala, Milan in 1965. Experiments in poetry on magnetic tape, electronic poetry and visual

claus bremer

		a
		ba
	c	ba
	d c	ba
e d c		e ba e
e d c	g	e ba e
e d ch	g	e ba e
e dich	g	e ba ei
e dich	g	e ba kei
e dich	g	le ba kei
e dich	ng	le ba kei
erdich	ng	le barkei
erdich	ng	lesbarkei
erdicht	ng	lesbarkeit
erdichtung	u	lesbarkeit
verdichtung	u	lesbarkeit
verdichtung	zu	lesbarkeit

poetry. Exhibitions: 1961: Ferro di Cavallo - Rome; 1963: Gruppo N - Padua; 1964: Gruppo 63 - Reggio Emilia; Libreria Feltrinelli, Florence; Galleria Arco d'Alibert, Rome. 1965: Libreria Guida, Naples.

THOMAS BAYRLE AND BERNHARD JÄGER

Bayrle born 1937 and Jäger born 1935. Both studied at the Werkkunstschule, Offenbach. 1961 established the Gulliver Press in Bad Homburg where they produce limited editions, broadsheets and graphics. Gulliver Press publications include: 'Artistisches ABC, Vauo Stomps; 'A, das geht ran', Bazon Brock; 'Bloom-Zeitung', Bazon Brock; 'Weiss wie Weiss', Franz Mon; '1-10', Dietrich Mahlow; 'Artmann-Brief', H. C. Artmann; 'Hosianna', Ernst Jandl; 'Die 8 Regeln der Simbas', Pierre Muléle. Exhibitions: 1963: Schrift und Bild - Stedelijk Museum, Amsterdam and Kunsthalle, Baden-Baden; Kunstpreis der Jugend - Kunsthalle, Baden-Baden; 1964: Illustrationen - Kunsthalle, Baden-Baden; Documenta III - Kassel; Buchstaben, Schreibspuren, Signale - Galerie d, Frankfurt/M; 1965: Deutsche Graphik heute - Kunstverein, Augsburg; Kunstpreis junger Westen - Kunsthalle, Recklinghausen, Signale-Manifeste-Proteste - Kunsthalle, Recklinghausen.

CLAUS BREMER

Born 1924, lives in Siedlung Hallen, outside Berne. 1948-54 collaborated with Rainer M. Gerhardt on 'Freiburger Kreis'. 1949-52 assistant director of Städtische Bühnen, Freiburg. 1949-61 was associated with the Landestheater, Darmstadt - first as assistant director, then director, dramaturg and artistic adviser. 1957-59 collaborated with Daniel Spoerri and Emmett Williams on the review 'Material'. 1957-61 edited 'Darmstädter Blätter für Theatre und Kunst, Das neue Forum'. 1960-62 dramaturg at Stadtheatre, Berne. 1962-65 Vice-director and dramaturg at Ulmer Theatre, Ulm and editor of the review 'Ulmer Theater'.

Bremer has published 'Poesie', Karlsruhe, 1954; 'Tabellen und Variationen, Frauenfeld, 1960; 'Ideogramme', Frauenfeld 1964. He contributed to Shakespeare Year-Book, Heidelberg 1964; Akzente 1, Munich 1965. Translated Sophocles, Aristophanes, Tzara, Beaumont and Fletcher, Ionesco, Audiberti, Gatti and Spoerri.

Claus Bremer writes:

'I would like audiences at theatrical productions and readers of poetry to learn something about themselves. I would like them to become or remain in a state of self-awareness.

My work in the theatre is aimed to produce an active and creative co-operation of actors and audience.

(In writing visual poems I am attempting to make the reader co-author.)

The visual organisation of my poems allows for an examination of the meaning of words and letters. Words and letters become visually significant. ')

LE POEME ALPHABETIQUE

réalisé 20 siècles après J.-C., soit après une très longue réflexion

aa
bb
ccc
ddd
eeeeeeeeeeee eeeeeeeeeeeeeeeeeeeeeeeee eeeeeeeeeeeeeeeeeeee
fffffffff ffffffffbfffffffbfffffffbfffffffbfffffffbfffffffb
ggggggggg ggg
hhhhhhh hhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh hhhhhhh hhhhhhhhhhhh
iiiiii iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii iiiii iiiiiiiiiiiiii
jjjjj jj
kkkk kkk
lll lll
nn
ooooo oooooooooo oooooooooooooooooooooooooooooooooooooo ooooo
oooo oooooooooo oooooooooooooooooooooooooooooooooooooo ooooo
ppp ppppppppppppp ppppppppppppppppppppppppppppppp pppppppppp
qq
rr
SSSSSSSSSSSSSSSSSSSSSS ssssssssssssssssssssssssssssss SSSSSSS
tt
UU
VV
WW
XX
ZZ

abcdefghijklmnopqrstuvwz

il manque toujours l'y

yy
q u e l l e i m p o r t a n c e

HENRI CHOPIN

Henri Chopin, né en 1922, à Paris. Etudes, ou voyages : continue. Vol-âge. Voici âge. Voyage. Toujours. Depuis 1940.

Publications : des rejets de ma propre vie. Des témoins. Des bornes. Jamais revus. Jamais repris. Jamais relus. C'est l'humus. Donc, pas de systèmes. Jamais.

Directeur de la revue 'OU' ex- cinquième saison. Revue de recherches, peinture, sculpture, films, danse, le tout avec 'poiesis' = faire.

Ne connaît ni théorie, ni groupe. Seulement une ère nouvelle - la vie ouverte. Dissémine poésie objective, audio-poésie, théâtre total, film op'art, pour le XX^e siècle, le POSITIF, le COMMENCEMENT.

Se plaît à faire ' le dernier sonnet du monde', le 'dernier roman du monde' (sous-presse), 'le dernier poème-concret' marquant là, la fin des écritures, le NEGATIF.

Publications nombreuses, mais je ne sais en tenir un répertoire. Notamment en France, Tchécoslovaquie, Brésil, Hollande, Belgique, Tahiti, U.S.A., Italie, etc.

Auteur radiophonique, en France, Belgique et Suisse. Seulement pour l'audio-poésie, les machine poems, la musique électronique, bref pour les langages nouveaux.

Seulement mûr pour l'à-venir et l'avenir.

Publie des disques, avec les auteurs suivants : Brion Gysin, François Dufrêne, Mimmo Rotella, Bernard Heidsieck, Paul de Vree, etc.

Organisateur d'expositions, en France et à l'étranger. Bref, recherche et trouve la vie - le siècle, l'âge futur - la vie.

IL N'Y A PAS DE GROUPES, mais seulement ceux qui appréhendent toutes les respirations.

Continue. Continue. Continue. Continue. Continue. Continue. Continue.

LA POESIE CONCRETE

Alors qu'en France, après les recherches phonétiques des dadaïstes s'était manifesté le lettrisme, importante volonté de se défaire d'un 'alphabétisme' usé, en Suisse et au Brésil s'ouvrait une poésie de 'préhension' du langage, dont le vouloir était : faire de Verbe un volume, une force concrète.

Le Lettrisme, précédant de quelques années le 'poème-concret', se limitait en admettant la lettre seule. Un peu plus tard, l'hypergraphie, des auteurs lettristes, offrait une solution plastique qui allait proposer des signes inédits, des images, enrichissant parfois notre idée d'un vocabulaire.

Mais ce n'était pas suffisant. Les auteurs de la poésie concrète le savait. Ils voulurent construire (...) un verbe palpable, solide, qui aurait dû rendre manifeste le langage des hommes.

Car c'est de cela qu'il s'agit. Faire en sorte que le verbe soit chair et sang, et non plus convention. Ce dont il s'agit, c'est de ne plus se servir d'un code, tout juste commode à dire ce que la sensibilité humaine ressent.

Ce dont il s'agit enfin, c'est la volonté de ces auteurs de ne plus être soumis à un thème, à un genre, à une subtilité poétique, à une école. Il fallait, à un siècle inédit, un langage inédit.

Par le poème-concret, qui devenait une forge du langage, ces auteurs ont-ils réussi à trouver le concret?

Oui, mais dans le principe seul, et si l'on admet que le verbe peut être concret.

Non, sûrement non, si l'on croit que le langage doit être une expression TOTALE d'un univers TOTAL, celui qui se donne à l'homme.

Nous sommes pour la première fois en présence d'une porte ouverte sur l'univers, où il faut 'ajuster' nos dires, où toutes les 'puissances' reçues ne nous font croire ni au signe ni à l'image (hypergraphie) ni au poème (concret ou autre), les uns les autres insuffisants.

Le siècle ordonne d'aller au-delà de l'alphabétisme et des graphismes pour exprimer une partie de ces puissances qui devront se proposer par l'action, par le cinétisme, par la musique électronique, par les machine-poems (permutations, cri-rhythmes, audio-poèmes, poèmes-partitions), par la machine enfin, négligée et par les lettristes et par les poètes concrets, et qu'un jeune auteur, Richard Loncraine, peut-être sous l'influence de John Farnham, commence à créer.

Mais, ayant affirmé qu'une expression totale vient d'un univers total - et non plus d'une nation - je peux constater aussi que Lettrisme et Poème-Concret furent nécessaires, que l'un et l'autre sont d'importants mouvements d'un siècle, démarquant notre 'lucidité' face à un âge unique, celui d'un gouffre sonore et visuel qui lève ses regards.

Oui, la poésie concrète (je voudrais que chaque poète en fasse l'expérience) fut indispensable. Elle a permis de 'voir' le Verbe.

Entendre, voir, animer, souffler, doit aller au-delà d'elle.

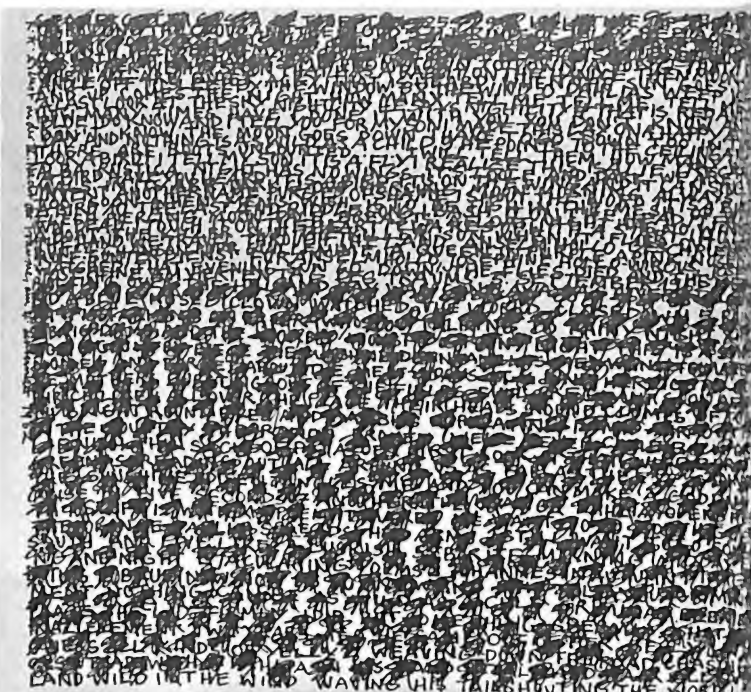
Henri Chopin
12 août 1965

BOB COBBING

Born 1920, Enfield. First monotypes using typewriter and/or duplicator 1942. First poems with emphasis on sound 1954. Published 'Massacre of the Innocents' (1963) with John Rowan; 26 'Sound Poems' (1965). Record of 'Sound Poems' with Ernst Jandl (1965). Co-editor/publisher Writers Forum Poets. Lives in London.

HELIX

Ken Cox



Rolf Gunter Dienst

Cobbing writes :

'A sound poem is a sound poem is a pattern of sound, though a visual equivalent may be made. A typestract is visual, though it may be read. My poems at one time were hand-written into an exercise book. This is becoming less and less possible.'

KENELM COX

Born 1927, Gloucestershire. Studied at West of England College of Art. Teaches art since 1962. Since 1963 primarily interested in kinetics and experimental poetry.

Kenelm Cox writes :

'In common with many experimental poets I am interested in the linear, serial aspects of visual experience but particularly in the process of change - the actual process of becoming, existing, disintegrating and thereby becoming something else. I want this emphasis upon the change process to exist side by side with the fresh impact of word and letter already produced by much experimental poetry.

The practical way of giving expression to this seems to be by means of a machine, but the difficulty with many machines is that they tend to mere repetition. One must therefore introduce the element of change. With a simple mobile this implies random movement, with a definite programme, however, greater degree of control is possible.

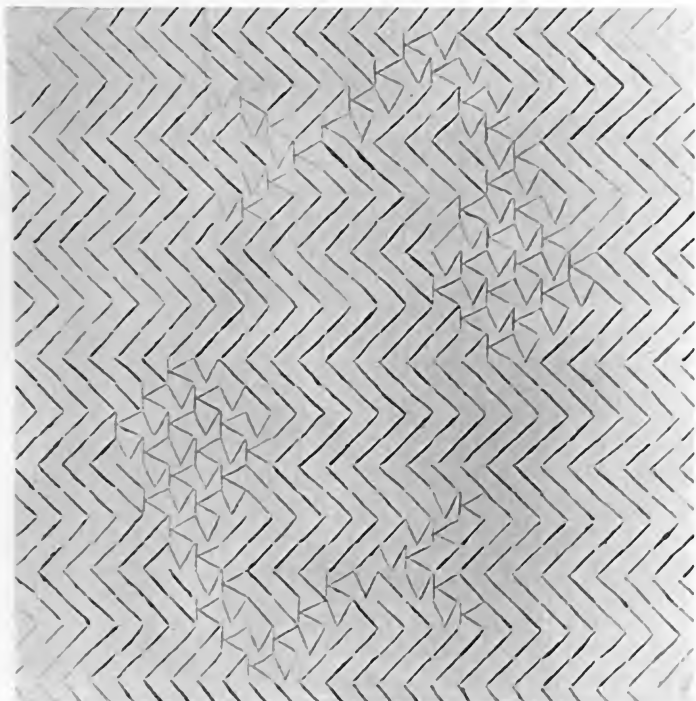
One of the things I try to do is to take the machine, or rather the idea of the machine - I would like to exorcise some of the machine's terrifying aspects and give it some charm. I do not mind if it is funny, that is part of being friendly, but I would like it to have some elegance too.'

ROLF-GUNTER DIENST

Born 1939, Kiel. Painter, poet, critic. Since 1960 publishes with Klaus-Peter Dienst the magazine of calligraphy RhinozEROS. Editor of Das Kunstwerk. Lives near Baden-Baden. Exhibitions: 1963: One-man show - Die Insel, Hamburg, and Kleine Galerie, Schwenningen; La lettre et la signe dans la peinture contemporaine - Galerie Valérie Schmidt, Paris; Avant-garde 63 - absolute farbe - Städt. Museum, Trier. 1964: One-man show - Galerie Schiessel, Freiburg, and Freie Galerie, Berlin; Illustrationen - Kunsthalle, Baden-Baden; Möglichkeiten - Haus am Waldsee, Berlin. 1965: One-man show - Landesmuseum, Schleswig; Kunstpreis Junger Westen - Kunsthalle, Recklinghausen; Syn - Galerie Baier, Mainz; 6 German painters - ICA, London. Publications: '5'2' poems, Tarasque Press, Nottingham (1965); 'Pop Art - eine kritische Information', Limes Verlag, Wiesbaden; 'Die Oberfläche' with silkscreens by Albers, Agis Verlag, Baden-Baden (1965). Contributor to Bizarre, Syn, Rhinozeros, Das Kunstwerk etc.

BUCHSTABEN IM BILD

Schreiben ist ein Prozess des Bewußtseins. Buchstaben haben über ihre logisch-inhaltliche Bedeutung hinaus, die sie zu Worten zusammengefügt besitzen, einen ästhetischen Formwert. Die Struktur innerhalb der Malerei ist als Sinn-tragender Faktor, als dialektische Komponente,



Tom Edmonds

der
Schwarze
Tag
kam und
ging
der zu
die
Wette

Reinhard Döhl

als Modulationsträger der Farbe anwendbar. Besteht die Struktur aus Buchstabengittern tritt zudem eine Inhaltlichkeit hinzu, die eine Sinnambivalenz nur analog der Sprache entwickelt. Sprache umgesetzt in die Struktur einer der Malerei adäquaten Formulierung entleert sich nicht, sondern besitzt die Fähigkeit, der Logik des Bildes die Logik der Dichtung hinzuzufügen.

Lettern sind vorwiegend graphisches Material. Ich benutze sie daher ausschließlich in Zeichnungen, die interpretatorisch den Sinngehalt der poetischen Vorlage aufgreifen. In meiner Malerei habe ich den Lettern eine persönliche Graphologie erfunden, die aus dem emotiven Bewegungsvorgang des Schreibens resultiert.

REINHARD DÖHL

Born 1934 in Wattenscheid. Studied German, philosophy and history at Göttingen University. Lives in Stuttgart. Collaborated with Günther Kirchberger, Klaus Burkhardt and Manfred Schmalriede. Exhibitions: 1963: Arts du langage - Musée d'Art Moderne, Paris; Literarische Grenz - und Mischformen - Forum Stadtpark, Graz; Konkrete Poesie - Cultural Center, Tokyo. 1964: Illustrationen - Kunsthalle, Baden-Baden; International exhibition of concrete, phonetic and kinetic poetry - Cambridge; 1965: Second international exhibition of experimental poetry - Oxford; Konkrete Poesie International Technischen Hochschule, Stuttgart. Contributed to 'Rot' 1960 and 1962. Edited 'Ein Unendlicher Kalender', Klaus Burkhardt, Stuttgart (1962); 'Zwischen Räume', Limes-Verlag, Wiesbaden (1963). Published: 'So Etwas Wie Eine Geschichte Von Etwas', Klaus Burkhardt, Stuttgart (1962); 'Fingerübungen', Limes-Verlag, Wiesbaden (1962); 'Prosa zum Beispiel', Limes-Verlag, Wiesbaden (1965).

TOM EDMONDS

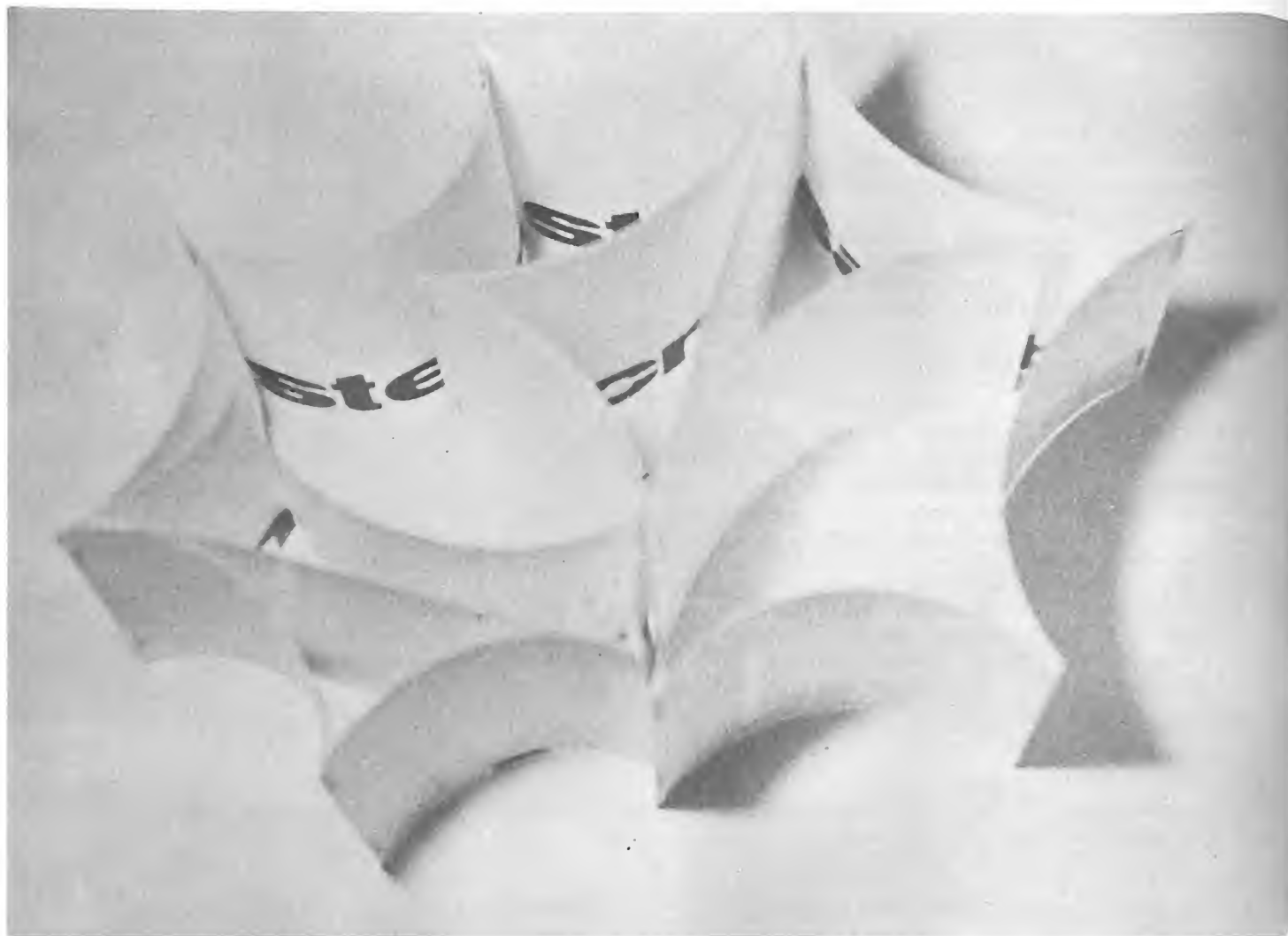
Born 1944, Aylesford, Kent. Student at Chelsea School of Art. 1965 won Biddulph scholarship. Lives in Battersea, London.

Edmonds writes :

'I stumbled upon painting letters quite logically from abstract line paintings. These lines were denied realism by the ambiguous nature of themselves and their environment. Letters, too, are ambiguous, for they can be understood both as forms and as literature. I could say my paintings are serious concrete poems or just perhaps playful nonsense, that must be read letter by letter, word by word and line by line. I could also say that they are purely visual, the letters used for formal reasons to create space, shapes, textures and colours. Lastly I could say that I am trying to combine poetry and painting by trying to make the one complement the other using shapes constructed of words relating to each other by merit of their visual and literal qualities'.

IAN HAMILTON FINLAY

Born 1925. Has lived in Perthshire, Orkney and Edinburgh, and now lives in the north of Scotland. Published short stories, plays and poetry since 1958. His publications include : The Sea-Bed and Other Stories - Alna and Castle Wynd Press, Edinburgh (1958); The Dancers Inherit The Party - Migrant Press. Ventura, USA and Worcester, England (1959); Glasgow



Beasts, An a Burd - Haw, An Inseks, An, Aw, a Fush - Wild Hawthorn Press, Edinburgh (1960); Concertina - Wild Hawthorn Press (1961); Rapel, First Standing Poem (pear/appear) - Wild Hawthorn Press (1963); Canal Stripe Series 2, Canal Stripe Series 3, Telegrams from my Windmill - Wild Hawthorn Press (1964); Walking Through Seaweed, and Other Plays - Universal Editions, Vienna (1965); Headlines, Pondlines - Sunfish Press, Edinburgh (1965); Pole/Net standing poem 3 - Openings Press, Gloucester; Standing poem 2 (apple/heart), Standing poem 3 (hearts). Ocean Stripe Series 2, Ocean Stripe Series 3, Earthship (paper-sculpture poem), First Suprematist Standing poem, Poster poem, Cythera - Wild Hawthorn Press (1965).

Contributed to Extra Verse and Origin 6 (Kyoto), and exhibited concrete poems in Cambridge, Oxford, Stuttgart and New York.

Letter from Finlay to Pierre Garnier, 17th September 1963.

'I feel that the main use of theory may well be that of concentrating the attention in a certain area - of providing a context which is favourable to the actual work. I like G. Vantongerloo's remark; 'Things must be approached through sensitivity rather than understanding'; this being especially acceptable from Vantongerloo since he is far from being against understanding (it seems to me) - his 'must' I take to mean 'must' because the world is such and we are so An understanding (theoretical explanation) of concrete (in general) poetry is, for me, an attempt to find a non-concrete prose parallel to, or secular expression of, the kind of feeling, or even more basically, 'being', which says, if one listens carefully to the time, and if one is not sequestered in society, that such-and-such a mode of using words - this kind of syntax, this sort of construction - is 'honest' and 'true' . . . One of the Cubists - I forget who - said that it was after all difficult for THEM to make cubism because they did not have, as we have, the example of cubism to help them. I wonder if we are not all a little in the dark, still as to the real significance of 'concrete' For myself I cannot derive from the poems I have written any 'method' which can be applied to the writing of the next poem; it comes back, after each poem, to a level of 'being', to an almost physical intuition of the time, or of a form . . . to which I try, with huge uncertainty, to be 'true'. Just so, 'concrete' began for me with the extraordinary (since wholly unexpected) sense that the syntax I had been using, the movement of language in me, at a physical level, was no longer there - so it had to be replaced with something else, with a syntax and movement that would be true of the new feeling (which existed in only the vaguest way, since I had, then, no form for it). So that I see the theory as a very essential (because we are people, and people think, or should think, or should TRY to think) part of our life and art; and yet I also feel that it is a construction, very haphazard, uncertain, and by no means as yet to be taken as definitive. And indeed, when people come together, for whatever purpose, the good is often a by-product . . . it comes as the unexpected thing. For myself, on the question of 'naming', I call my poems 'fauve' or 'suprematist', this to indicate their relation to 'reality' . . . (and you see, one of the difficulties of theory for me is that I find myself using a word like 'reality' while knowing that if I was asked, 'What do you mean by reality?', I would simply answer, I don't know'). I approve of Malevich's statement, 'Man distinguished himself as a thinking being and removed himself from the perfection of God's creation. Having left the non-thinking state, he strives by means of his perfected objects, to be again embodied in the perfection of absolute, non-thinking life'. That is, this seems to me, to describe, approximately, my own need to make poems . . . though I don't know what is meant by 'God'. And it also raises the question that, though the objects might 'make it', possibly, into a state of perfection, the poet and painter will not. I think any

pilot-plan should distinguish, in its optimism, between what man can construct and what he actually is. I mean, new thought does not make a new man; in any photograph of an air crash one can see how terribly far man stretches - from angel to animal; and one does not want a glittering perfection which forgets that the world is, after all, also to be made by man into his home. I should say - however hard I would find it to justify this in theory - that 'concrete' by its very limitations offers a tangible image of goodness and sanity; it is very far from the now-fashionable poetry of anguish and self It is a model, of order, even if set in a space which is full of doubt. (Whereas non-concrete might be said to be set in society, rather than space, and its 'satire', its 'revolt', are only disguised symptoms of social dishonesty. This, I realise, goes too far; I do not mean to say that society is 'bad'.) I would like, if I could, to bring into this, somewhere the unfashionable notion of 'Beauty', which I find compelling and immediate, however theoretically inadequate. I mean this in the simplest way - that if I was asked, 'Why do you like concrete poetry?' I could truthfully answer 'Because it is beautiful'.

JOHN FURNIVAL

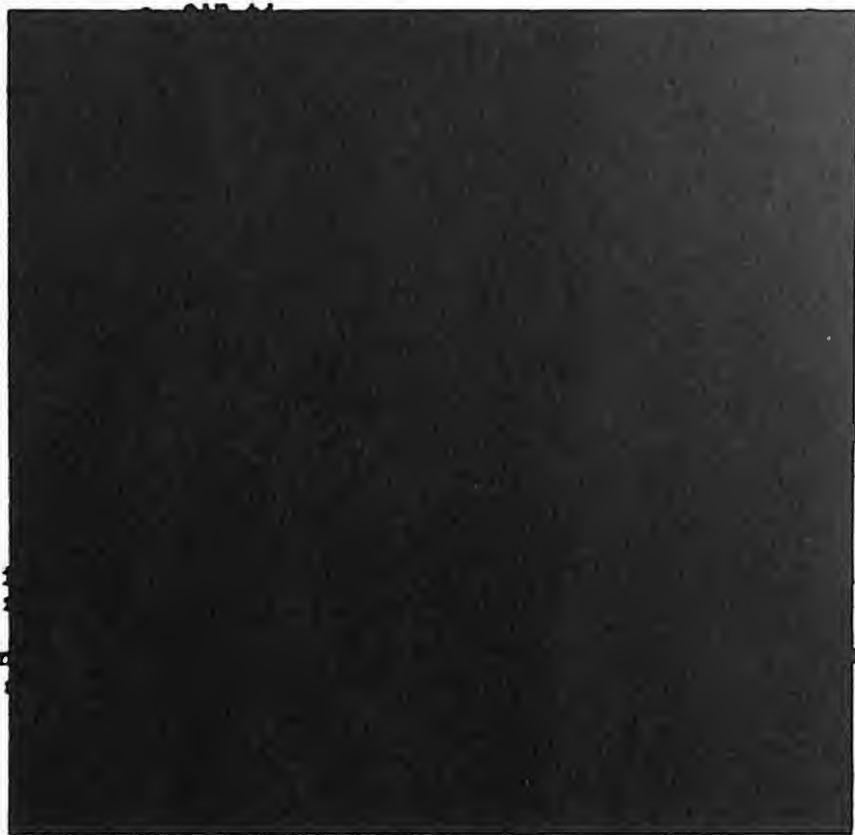
Born 1933, London. Studied at Wimbledon School of Art and the Royal College of Art, where he was a founder member of 'Anti-Ugly' campaign. Won Abbey Minor scholarship and the first prize in the Arnolfini Gallery open competition in 1962. Teaches at Gloucester College of Art. Exhibitions : 1964: Au dela de l'avant garde - Galerie Riquelme, Paris; 1st international exhibition of experimental poetry - Cambridge. 1965: 2nd exhibition of experimental poetry - Oxford; Concrete Poetry - Galeria Grises, Bilbao; L'Oeil Ecoute - Lyon; Visual Poetry - Kornblee Gallery, New York; Revolt 1 - Palermo. Co-editor with Dom Sylvester Houédard and Edward Wright of 'Openings'.

John Furnival writes :

'My interest in the Babel theme was triggered off in the first place by reading Lewis Mumford's 'The City in History', together with his earlier works, and 'The Breakdown of Nations' by Leopold Kohr, which most people would consider a wildly utopian work, but which nonetheless remains strangely convincing, probably because it is so utopian, i.e. not likely to be put into practice. Later on Marshall McLuhan's books, 'The Gutenberg Galaxy', 'The Mechanical Bride' and 'Understanding Media' also helped me to clarify my ideas a little, although they are still very confused, which I take to be an artist's privilege.

The first few drawings that I did around the Babel theme were architectural: composed of a single house unit which was repeated almost ad infinitum until the city itself lost its form and became megalopolis. These drawings were in the form of plans. I then decided that after all it was the confusion of noises which made Babel significant, not the mammoth architecture, although the two are infinitely related, so I started doing elevation drawings, made up of layer upon layer of visual noises. It was at this time that the United Nations was becoming more and more powerless to deal with world crises, until it was in the state of complete impotence that it is today.

The first one that I did of this kind was composed of the slogan 'Peace for the World' and its Russian equivalent 'Meer za Meerom', both of which start out at the bottom of the tower pretty clearly, but as they progress up the tower become more and more intermingled, forming odd words in other languages, or just meaningless noises, until at the top even the different characters combine and, rather than fall into a heap on the ground, eventually evaporate into nothingness.



This was followed by a large screen called 'Les Tours de Babel changées en ponts' which is a line from Apollinaire's first 'Calligramme', 'Liens'; this is composed of six towers which are linked up to form a bridge (leading from nowhere to nowhere). The towers, from right to left, get more and more complicated, like decorated gothic, until eventually one collapses. This could be what is happening right now in this century. Anyway, from the ruins rises a new structure, simply, a phallus. This does not signify a return to nature, which we can't get away from anyway, but a return to the human, the individual, and the organic.

The third work of the Babel series was called 'Babacus' and was an attempt to do the same thing as the other two only in three-dimension and using movement. It was an experimental work, not particularly successful.

The fourth work is called 'Devil-trap'. The idea of a devil-trap is very old, dating right back, I think, to Babylon. The basic idea is that the devil, who is overpowered by his own curiosity, is enticed to read into a spiral of words; once he has reached the centre he is trapped, ha-ha, because he can't read backwards. My devil-trap is a sort of inverted, pentagonal ziggurat, which revolves on a central bearing. This is not motorised but is turned by hand so that, as it slows down, the words gradually emerge. Eventually, I plan to make this pentagon into a pentagram, the points of which will be made out of perspex with, again, words painted on them, which will revolve in front of a background also with words on it (permutations of love/hate of which there are at least 20,000).'

the following is part of the text of devil-trap :

DIABLE EST BLE BLE BLE: DIA SEMBLE: DIOS DIOS SEMBLABLE: DIEU DISSEMBLABLE:
DYS-EU EN BABEL (IN BAABLLLEE): KAKO KALO KAKOKALO KEKKOKEKKALOKKEX KALO
KALO KALO KALO LAKO LAKO JACK O'DIAMONDS LACK O'DAEMONES LAC DE DIAMANTS LAC
DE QUACK LAC DE SIGNS: KEKKOQUACKKKEXQUACKEX DUCKSFROGUGLYDUGLINGFUCKLY
WUGGLY - then movement into pure signs - cygnes - no meaning - then back again to
EEEEEE AAAAA IIIII (change to Roman characters)
OOOO UUUU !! WHEEL!! FREE!! PRAYER: RETRO ME SATHUARNUS RETROME OM
SATOURANUS H METRO RES ATOR MATER: H ROTAS MATRIS H TENET H AREPO H PATER H
NOSTER PA PARTERRE NOS TERRE then a jumble and finally - PATER NOSTER MATER NOSTRA
FILIIUS NOSTER

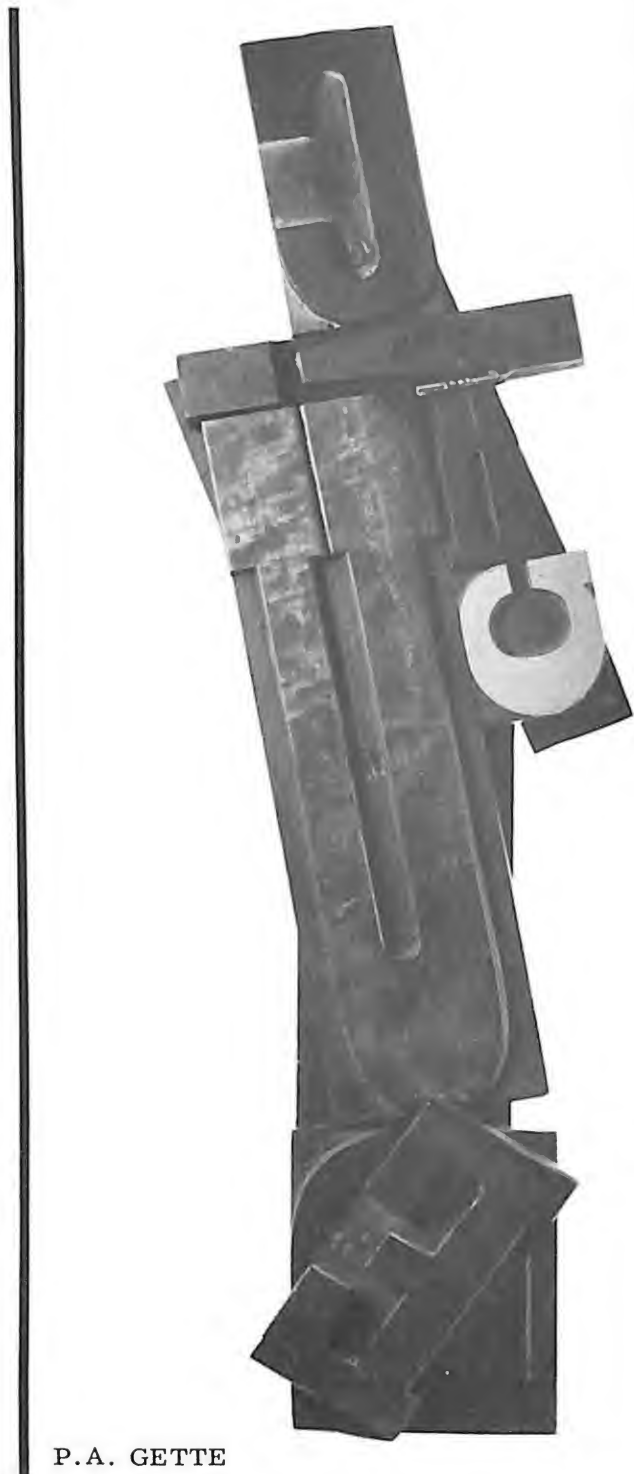
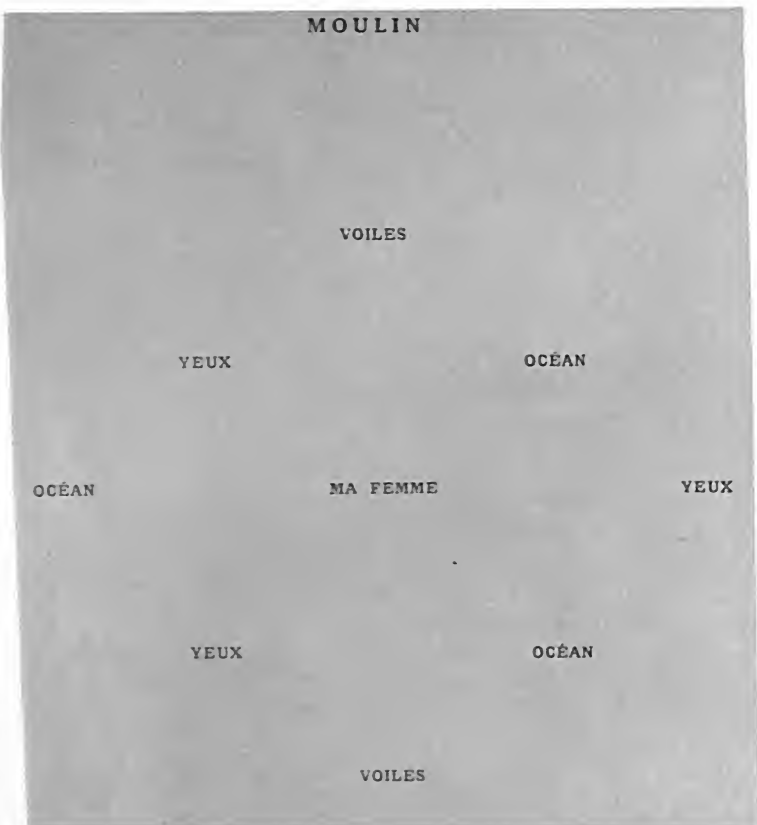
HEINZ GAPPMAYR

Born 1925 Innsbruck. Designer. Lives in Innsbruck. Publications include: 'Zeichen I' (1962) and 'Zeichen II' (1964). Exhibitions: 1963: Schrift und Bild - Amsterdam and Baden-Baden. 1964: International exhibition of concrete poetry - Cambridge; Visuelle Poesie - Galerie Situationen 60, Berlin; Zeichen II - Galerie Barerstrasse 84, Munich.

Gappmayr's note on concrete poetry:

'Worte sind innerhalb einer bestimmten Sprache visuelle und akustische Zeichen für Begriffe, mit denen sie untrennbar verbunden sind. Diese Einheit von Zeichen und Begriff zeigt sich in der Veränderung des Begriffes durch die Stellung und die Form der Zeichen.

Die visuelle Dichtung macht sichtbar, wie sich blosse Striche in sinnhaft-logische, Welt ermöglichende Zeichen verwandeln. Ihr geht es nicht um die Vermittlung einer sinnlich



P.A. GETTE

wahrnehmbaren Wirklichkeit jenseits der Sprache, sondern um das Erscheinen der Idealität des Begriffes als Zeichen, die für sie allein real ist.

Begriffe sind Ideen, insofern sie von der Empirie überhaupt nicht oder nur unvollständig ableitbar sind. Die konkrete Poesie bezieht sich auf die allgemeinsten ontologischen Bestimmungen wie Verschiedenheit, Gleichheit, Etwas, Nichts, Beziehung, Einheit, Allheit, Notwendigkeit, Möglichkeit usw. Das Gedachte ist für sie identisch mit dem, was ist.'

PIERRE GARNIER

Born 1928 at Amiens. Studied at the universities in Paris and Mainz. Professor of German at the Lycée d'Amiens. Until 1960 wrote in traditional idiom. Collections of poems: 'Les Armes de la Terre' (Ed. A. Silvaire, 1954). 'La Nuit est prisonnière des étoiles' (Ed. A. Silvaire, 1956). 'Seconde géographie' (Ed. Gallimard, 1959). 'Synthèses' (Ed. A. Silvaire, 1961). Has written books about German literature, including works on Goethe, Heine, Novalis, Nietzsche, Gottfried Benn, German Expressionism, German Contemporary Poetry - published by A. Silvaire and Pierre Seghers.

Since 1960 he has concentrated on experimental poetry. He edits the review Les Lettres which deals with visual, concrete and phonetic poetry. His own Poèmes visuels appear in Les Lettres Nos. 29/30; Poèmes spatiaux in Nos. 31/32 and Poèmes mécaniques in collaboration with Ilse Garnier in No. 33. Contributed to the anthology of poems 'Spatialisme' published by A. Silvaire. Has contributed articles, essays and poems to various international reviews.

Pierre Garnier writes :

'Chaque mot est une peinture abstraite.
Une surface. Un volume.
Surface sur la page. Volume dans la voix.

La poésie phonique n'est pas une alliance entre la poésie et la musique. La poésie visuelle n'est pas une alliance entre la poésie et la peinture. La poésie reste ici à l'état pur.

Il n'est cependant pas question de négliger les œuvres importantes que la collaboration entre les différents arts a souvent fait naître: je pense aux lieder, je pense aussi et actuellement à la poésie objective (les poèmes objectifs nés de la collaboration de Henri Chopin, de Chavignier et de Léo Breuer me paraissent capitaux dans notre époque de mutation).'

'Manifeste pour une Poésie Nouvelle'
LES LETTRES No. 29 September 1962

P. A. GETTE

Born in Lyon, France, 1927. Studied natural history and chemistry. Has exhibited drawings, painting and sculpture since 1957. One-man exhibitions: 1960: Paintings, Lyon; Paintings - Galerie La Roue, Paris; Critallisations verbales, Nice. 1961: Calcinations, Cannes; 7 ans de peinture, Vence. 1963: Morphogrammes, Paris. 1965: Sculptures - Galerie Delta, Rotterdam, and Galerie Leger, Malmo, Sweden. Published collection of poems - Attention aux trains in 1959. Collaborated with Bernard Heidsieck on Poème partition B₂B₃ in 1964.

das gedicht als gebrauchsgegenstand - so habe ich das neue gedicht vor einigen jahren definiert. diese definition wurde aufgenommen; hier als zeichen der zeit und einer derangierten jungen generation, dort jedoch als arbeitshypothese zu verschiedenen ab- und entwicklungsprozessen. ich nannte meine gedichtform "konstellationen". später, als ähnliche und andere formen aufkamen, ordneten meine freunde und ich unsere dichtung den begriff der "konkreten kunst" über. dies nicht zu letzt zu ehren der konkreten maler in zürich - bill, graeser, lohse und vreni loewensberg - der starken gruppe, von der seit den frühen vierzigerjahren ununterbrochen impulse ausgingen in alle welt.

für viele jüngere dichter ist die konstellationen bereits überholt. die einen arbeiten typografisch noch freier, die andern typografisch noch sturer. wieder andere werfen mit meine inhaltlichkeit vor. obgleich auch meinen reinsten konstellationen sehr verschiedenartige versuche vorausgingen und ich heute immer wieder atomistische und und kosmisch-linguistische versuche unternehme - so dienen sie mir eigentlich lediglich

zum rand

nach aussen

der mitte

durchs zentrum

zur mitte

im innern

nach innen

vom rand

ping pong
ping pong ping
pong ping pong
ping pong

Designed cover for OU No. 22 and illustrated Coléoptères and Co. by Bernard Heidsieck in OU No. 23, both in 1965.

Gette writes :

'Mes premiers travaux en sculpture: 'Les Calcinations' étaient des archetypes de formes simples, procédant d'une destruction théorique par le feu; ensuite j'ai abordé le problème des cristallisations verbales, petites sculptures réalisées avec des caractères d'imprimerie en plomb. Ces sculptures, où l'ordonnance des lettres n'obéissait plus aux impératifs de la langue écrite, représentaient les possibilités de cristallisation des lettres dissoutes dans les 'eaux mères du langage'.

Les Morphogrammes, sculptures en relief, qui sont l'évolution logique des cristallisations verbales, sont les 'tombeaux de la langue écrite' et de nouvelles propositions pour l'utilisation de la lettre, en dehors de son contenu littéraire, dans un espace tridimensionnel.

Certaines sculptures, comme La Momie m'ont amené à me pencher sur le problème des équivalences, équivalences entre un assemblage de lettres et une forme naturelle, puis équivalence à la puissance seconde, entre les morphogrammes qui enferment dans une carapace de lettre des possibilités encore inconnues, et une forme vitale enclose dans une armature rigide. Ces recherches m'ont poussé à étudier les insectes sur le plan sculptural et à confronter ces deux démarches en apparence si éloignées.

Poésie, peinture, sculpture ne constituent pour moi que les différents aspects d'une même recherche - se référer à ce sujet à l'exposition Morphogramme, qui essayait de mettre en parallèle mes sculptures de lettres avec 'Vibrespace' de H. Chopin et surtout 'coléoptères and co' de B. Heidsieck qui constituent avec mes sculptures et peintures d'insectes le double aspect d'un même monde.'

EUGEN GOMRINGER

Born 1925, Bolivia. Art critic, publisher of 'Konkrete Poesie'. Studied German and art history in Berne and Rome. First 'constellations' printed by Spiral Press, Berne, 1953. His manifesto 'From Verse to Constellation' appeared in 'Augenblick' in Baden-Baden, 1954. 1954-58 secretary to Max Bill at Ulm. 1960 '33 Constellations' published by Tschudy Verlag, St. Gallen. Art director in industry since 1959, and since 1962 is managing director of the SWB (Swiss Werkbund). 'Constellations 1953-62' were published in 1963. 'Das Stundenbuch' published by Max Hueber Verlag, Munich 1965.

Eugen Gomringer writes :

'I started with a personal type of poetry - which I called 'constellations' - when I found that poetry is not just poetry but the means of finding the truth in thought and writing. I am interested in how we use words versus physical reality. For me poetry has nothing to do with trends or fashion. Until now among my most perceptive admirers were not always poets, but architects, designers, teachers The best results in the field of concrete poetry stem from the rediscovery of ideograms and a certain intimacy of language. Concrete poetry is a positive phase in the development of poetry and language generally. After more than 14 years of writing constellations I have found a new, more vital form which has a greater scope and which I hope to develop further. Initially concrete poetry needed poets with wit, in the future, I think, it will

kp' erioUM lp'er ioum

Nm' periii pERno...

bprEtiBerreeeRR**E**b**E**^e

ONNOo gplanpouk

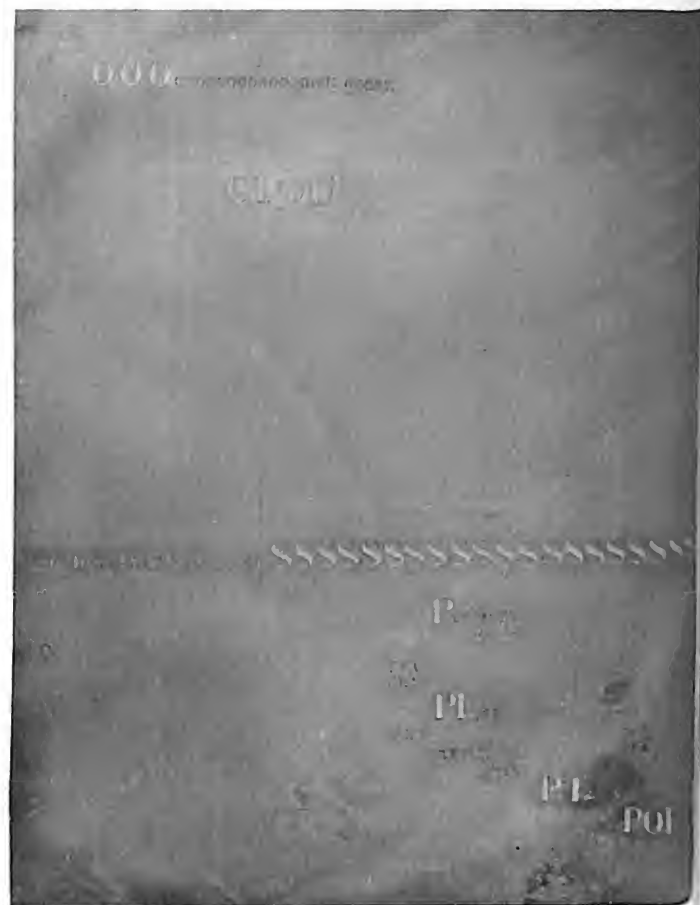
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R_REE**e**EE**e**rrrr**e****e****e**A

oapAerrreEE**E**

*mg*l ed padANou

MTNOU tnoum **t**



need poets with character. '

RAOUL HAUSMANN writes his own biography.

'Painter, Photographer and Writer born at Vienna, Austria, 12th July 1886, as son of the academic painter Victor Hausmann, who taught me painting at the age of 14 years.

1900 settled at Berlin, I began to be interested in the pictures of Manet and Renoir, and later on I was influenced by Cézanne, Van Gogh and Gauguin, as well as by Seurat.

1912 the great exhibition of the 'Futurists' at Berlin, as well as the first 'Sturm-Salon' made a great impression on me. At this moment I made my first cubist pictures. I had recognized, that the impressionistic realism was not able to give more than a description of natural objects in state of immobility, though 'modern life' showed everything in movement.

1918 I succeeded the decisive step to surmount the naturalistic copy: in Dadaism and its denial of the usual idea of beauty. I found the possibility to new configuration, as well abstract and inobjective, as in a concrete manner. Independently of the intentions of Man Ray and Marcel Duchamp, who gave new functions to usual objects in separating them from their surroundings, I saw the possibilities of 'Assemblages' and 'Graft' and I invented 'Photomontage' and the use of ready-made objects as 'abstract' forms, as my 'Mechanical head' from 1919 and some reliefs, unhappily lost later on. I introduced 'typography' as pictural element, and in 1918 I created 'poster-poems', phonetic poems consisting in letters only in their phonetic sense, without knowledge of the analogous attempts of Khlebnikov or Ball.

My intentions, that were directed by mechanical-electric figuration, let me invent a 'device' the 'Optophone' in 1927, that, on photo-electric basis, changes caleidoscopic forms into music.

1933 I had to leave Germany, after some years in Spain, Switzerland and Czechoslovakia I came to France in 1938. Till 1945 I did not paint any more, only at Limoges I took up painting again, after having been convinced, that the 'cold geometrical abstraction' of the Constructivists did no more correspond to the 'anatomical' problems.

Once more I was guided by typography, photogram, microscopy and astroscope, that led me, since 1957 to 'planetary' and 'signalistic' presentations, the decisive Form of which has still to be found. '

BERNARD HEIDSIECK

Born 1928, Paris. Studied political science in Paris. Contributed to Paragraphes, Cinquième Saison, Ou, Phantomas, K W Y, Praxis. Participated in the Festival d'Art d'Avant-garde, Paris (1960). Readings of sound poetry and various audio-visual manifestations since 1961. Published 'Sitôt Dit', Pierre Seghers (1955); 'B₂ B₃ (Exorcisme) with Bertini and Gette (1964); 'Ptères' with Chopin and Gette (1965). Exhibited in the 1st international exhibition of kinetic and concrete poetry - Cambridge. Most of his works are called Poèmes-Partitions.

Verwandschaftliche Beziehungen

Mein	DF^2_{DZ}
heirstete	DF^z_{dt}
meiner	D^{MCz}
und so wurde	D^{MCz}
meines	DF^2_{DZ}
meine	DF^z_{dt}
sowie	DF^1_{DZ}
und ich wurde ihr	DF^m_{dt}
und	DF^2_{DZ}
sowie	$DF^2_{DZ/mz}$
des eigenen	DF^2_{DZ}
der auf diese Weise	DF^m_{dt}
seines	DF^m_{dt}
d.h. sein eigener	$DF^m_{dt/dt}$
wurde	

JOSEF HIRSAL

Born 1920, Chomuticky, Czechoslovakia. Worked as teacher, labourer, clerk, translator, editor, journalist, public relations manager. Now edits literary and graphic magazine. Lives in Prague. Published collections of poetry: 'Bucket of Silver' (1940); 'Lodgings with a Sprite' (1942); 'Cold Sky' (1944); 'Mothers' (1945); 'Narrow Roads' (1948); 'Private Gallery' (1965). Work in progress with Bohumila Grögerová JOB:BOJ. Translated numerous works including: American folk poetry, H. Heine, p.p. Njegos, M. Krleza, E. A. Poe, H. M. Enzensberger, R. Queneau and Morgenstern. He is working on an anthology of international experimental poetry. Contributes to various foreign and Czech magazines.

DOM PIERRE SYLVESTER HOUÉDARD

bits of autobiography

dom pierre sylvester houédard / b guernsey 1924 / educated elizabeth college (s peter port):
jesus college (oxford): santanselmo college (rome)
joined prinknash 1949

20s

meningitis 1924 prob accounts for inability to recollect shapes & noises (people &c) - from the
20s i remember reciting poem avé maria / cachée dans / le cinéma in s julians avenue & meeting
compton mackenzie shortly after - the eclipse of jan 1927 & a tin model of reims cathedral

30s

memorable for impossibility (survives) of catching up w/ all my interests - archaeology the
orient (tibet & china rather than india) european middleages & the structure & classification of
things - strongly projew pronig pro everything other (except extroverts sport & the practical) -
all that poetry & never a luvd poet least of all wordsworth & the higherbotany - creativities
drained by growing conviction nothing wld stop hitler - strangely permanent awareneses from
8 - eg past gone future notyet present unextended so what is? - if i have body mind ideas &c
what is I? - cld i be part of someone elses (eg god) dream? - sexcorvo heraldry otc 4th-
dimension war

40s

eliz coll to whitehall derbyshire pleasure in system evaporating - in the improvised &
evolving as real - oxford & many french poems - 4-quartets & symbolistes - discovery of
baroque & findesiecle apollinaire & surrealism & what had been mod & alive for all sorts of
lully people like dr kaftal & madame hansen-dyer & for only 2 anchored in (a vie-en-rose)
present stanley & ken parker - bibliotypophilism - also discovery of void thru cloud. sufi.
prechasis. hesychasts. zen - india in i-corps hinduism still (neo thomism was bad enough) pre-
neoscholastic at least one felt at home - 1945 bangalore pleasure at remeeting brianfothergill
& inner releases at development of typewriter arabesques (that led direct to typestracts) -
deathly poetry death in oxford - my pierronades & pierranelles - significance poemwise of
alaneame & (to found resistentialism) peterfison - prinknash

50s

many poems french/english (god pie: o merde dieu) metaphysical. beat. apophatic - 1951
awariness of ginsberg thru usa benedictines esp d gabriel franks - 54 licentiate thesis on
liberty in sartre - unease at regret that seeps thru existential vision of things as they are -
as likewise at some academic link lack in beat - englandly again poetry deadest (migrant (1st
live if bit then transat spot) unseen) absorbed w/ napoleon3 goldenrose shroud &c - then
new

[illegible]

new departures hope - but desperate still need radical for something to showthru
60s

write BEAT/AFTERBEAT 1962 out of burroughs to ginsberg 'give up anysort poem practice depending on words' & feel for apophatic wu-ness (write some blankpoems oneword-poems self-poems) open for scenery set by de melo e castro letter to tls - ihf edwinmorgan & self not much more then - write THE POETTYPOGRAPHER (typograpica) give rca/ica 2-part talk EYEAR - various zen things (MEN-MEN & RIGHT MIND-MINDING) 3 years last spent in finding how extensive deep global kinkon is - investigate borderland between (overlap?) grammatics-graphics - amazed at growing awareness this country in kinkon & development of gloucestershire machine-poets - value of living near johnfurnival - also developed many strong interconnections that give i think some drift to future - wittgenstein/personalist interlock - tantra/zen - spirituality of materialism - JE-MOI flickereffect - unwordable problem of the non & the nonnon - the poem as communication between real humans - poem as word 'meaning known from use' - poet as inventor/creator of the rules for the wordgame - poet as nonboss anarch w/ use of word (poem) creating its own rules for game - not E-plus-W but post-E & post-W where like redcats we can laugh at skynails - like history needles got to hole in middle of mandala-record - we reached a turning point where we accept neant sartre fears & build on zero-nul-mu-O - mimesis of things pointless now - poesis (creation) of things replaces it - w/ deep respect for what we the JE the NOUS are - or shroudlike images-not-made-w/-human hands the acheiropoems

statement by Dom Sylvester Houédard

the poem is the statement - this is a statement abt a statement

griphi or shaped poems or carmina figurata in west go back to simmias & dosiades of rhodes & theocritus (or 'simmichides') of syracuse callimachus of alexandria & besantinus of rhodes all 200-300bc

my own typestracts (so named by edwin morgan) are all produced on a portable olivetti lettera 22 (olivetti himself/themselves show sofar a total non interest in this fact)

there are 86 typeunits available on my machine for use w/ 2-color or no ribbon - or with carbons of various colours - the maximum size surface w/out folding is abt 10" diagonal - the ribbons may be of various ages - several ribbons may be used on a single typestract - inked-ribbon & manifold(carbon) can be combined on same typestract - pressures may be varied - overprints & semioverprints ($\frac{1}{2}$ back or $\frac{1}{2}$ forward) are available - stencils may be cut & masks used - precise placing of the typestract units is possible thru spacebar & ratcheted-roller - or roller may be disengaged &/or spacecontrol disengaged

s paul & hugo ball both discovered identity of ikon & logos

development of nonfig poetry by side of ninfig painting (ie nonmimetic & nondescriptive) helped close gap between semantic painter & concrete poet

zen interest in unity of nonself or puremind behind the 5 skandhas accounts for interest in PROCESS today

Biography in 100 words.

Born
on a pl
anet call
ed eart
h
in a small country wh
ere 10 million people
believe they know bet
ter than the
rest 100 000
of them wri
te poems eve
ry day I

follow suit bu
t would rather
sail on blue s
eas and catch
fish under
water once
I cou gt a
101b -er
and twic
e I wrote
abook detai
lsto be fo
und inbic
and bibli
ogra phies

I have been in prisons churches
revolutions - but so have other
died in that already. My name
coalmines universities wars and
people. Quote: I live and others
is Thomas George J. Kabdebo .

am a peasant of the global village
ready to sow my seed in the soil of
the universe. My hue is a computer
adrolingual mental, ten on the
capacity. My cry is a "why"; for
hroom patterned global, for com
eptive oral, for foetus killing
l stupidity. I am a peasant of the
lobal village ready to sow my seed
n the soil of the universe. It was
uite enough for twohundred million
ars tackling all fears humusbom
gainst all odds: pestilence perve
ty micro - and macro - cosmic per
I have survived. Mentally sane and
orally sound. I am a peasant of the
lobal village ready to take off to
onquer the universe. How was I plac
d by what cosmic incident? Am I a
ave of physical laws? Am I true
e of galactic accidents? creation
ibrations multiplications? Am I a
urce of mass plus energy texture
ontext o God what am I what am I
I destined to live all forms fore
or am I a cell to wither and die?
You are a soldier in the global
ment. Ready to fight and ready to
ght." Why? is my behaviour ritual
d? And why am I judged attitudinal
. My skin is extended to cover the
arth, my spirit's extended to cover
all space and I am extended to cover
all time. Like Taliesin. I can if I
ant to pun all the way or draw out
drums all up and down and all to
fro in circles in bubbles I hide
troubles and all of your troubles
symbols and signs and squiggles and
quaggles. I write with my left hand
write with my foot - in feet if you
ike on all houses in the street and
an if I want to trite in rhyme or
ite in grime in languages as many
six at a time. I can sound horns
I can sound messages, purple and
y and multifold messages. But what
ould that lead you and where would
go? Reason is needed not only to
order not muddle so that we all
l our lives on the infinite treasure
s of man. I am a peasant of the global
village unreason is treason for me
y brainwaves are searchlights right
pon the sky; picking out stars as
ey constellate and the rays of the
tars like electrons and photons be
ard my being; my brain is the ball
y legs are extended I leap to the
y my feet I can use for glidings
alking and swimming through all
lements; my hands will transform
abitable stars and make them all
an all human tenements. I am a peasant
tof the global village and I want
build millions of villages all over
the universe. Killing by whatever
ns is a curse: vasectomy, contrac
ion family planning atomic bombs
ves abortion castration one is ju
etter the other is worse. I am a peasant
ant of the global village grimy and
ashioned and superstitious to the
re. But I want to inhabit the universe

also move from impressionism to expressionism to concrete ie from outside to subconscious to the NUL-ZERO-NEANT-WU (feared by sartre & existentialists: accepted-luvd-livdwith by postsartre coexistentialists) - this again is shift to unwordable problem of the non & the nonnon - the pureland is identical psycological - counterspace to poetry & to painting - joy is that HUMANS can communicate

wittgenstein on 'language' (what is between the communicators) & personalists on the communicators - 'the concrete WHAT between their eyes'

language anyway as MATTER (& so ENERGY) is as much an object in cosmos to be painted

eyear - flickereffect - global language - move from SYMBOL to SIGN

painter/poet gap still exists - but narrowest w/ semantic-painter & semiotic-poet

typestracts - rhythm of typing - action poetry - as words grow on paper to see language grow - dictionary(convention) as language-coffin - this word/poem means the WAY we use it - we (not them) convene its meaning -

concrete & poet-painter overlap are because they are convenient

ERNST JANDL

Born 1 Augst 1925 in Vienna. Studied English and German at the Vienna University and since 1949 has taught at Grammar Schools in Vienna. 1952-53 taught German at East Barnet Grammar School. and visited Britain in 1961 and 1965. Since 1952 has contributed poetry and prose to the following magazines : Neue Wege, Alpha, Neue Generation, Publikationen, Eröffnungen, Wort in der Zeit, Manuskripte, Streit-Zeit-Schrift, Poetarium, Texturen, Diskus, Die Sonde, Nesyo, Türk Dili, Ateneu, p. o. t. h., Tlaloc; and anthologies : (stimmen der gegenwart 1952, 1953, tür an tür vol. 3, zyken - beispielsweise (1957), zeitbilder (1955), legendige stadt (1955), deutsche lyrik. gedichte seit 1945/1961, die Meisengeige (1964). 1956 published volume of poems - 'Andere Augen', Bergland Verlag, Vienna. 1957 first published experimental poetry in Neue Wege and Publikationen and took part in several public readings of experimental poetry in Vienna, Linz, Germany and England. Among the sound poems and experimental poems published since 1958 are : 'laut und luisse' (1963); 'zwischen räume' - Limes, Wiesbaden, (1963); 'lange gedichte' - Rot No. 16 (1964); 'klare gerührt' - Poesia Concreta No. 8 (1964); 'mai hart lieb zapfen eibe hold' - Writers Forum Poets No. 11 (1965). Contributed to exhibitions of concrete poetry in Oxford and Cambridge.

Some notes by Ernst Jandl :

'In the mid-fifties I started experimenting with poetry. It was, in the beginning, an act of protest against the traditionalism prevalent in this field. August Stramm, Johannes R. Becher in his early expressionist period, Hans Arp and Gertrude Stein gave me some idea of how to set about it. H. C. Artmann, Friederike Mayröcker and Gerhard Rühm, Viennese avant-garde poets, were stimulating company.



Having had previously several years' practice in writing plain, unadorned, straightforward poems I could now try to combine old and new elements in my experimental poems, which might make them even more provocative to a conservative audience. Later, when manipulating linguistic material became an absorbing end in itself, aggressiveness was no longer a major concern.

Disregard of the conventions of language was rewarded by the discovery of new ways of producing grotesque poems, many of which were meant to be spoken rather than read quietly. Moreover, the experimental poem was willing to accomplish what its more conventional relative was only ready to describe.

There must be an infinite number of methods of writing experimental poems, but I think the most successful methods are those which can only be used once, for then the result is a poem identical with the method by which it is made. (The method, used again, would turn out exactly the same poem.)

Provided that some kind of discovery in the vast field of language must precede the making of any experimental poem, this process cannot appear to be any easier than finding a starting-point for a poem constructed by more conventional means (auto-plagiarism, as leading to an increased, yet deteriorating, production, being ruled out in either case.)

Units of any size, from sentence to single sound, single letter, can be used in experimental work, but the most fascinating of all are the words, lending themselves to the most striking changes : distortion, disfiguration, other words. Selection, transformation, amputation, transplantation would, however, only yield exhibits for an anatomical museum of language, if they were not occasionally followed by a kind of rehabilitation, in a poem.'

JIRI KOLAR

Born 24th September 1914 in Protivin, Czechoslovakia. Has worked as joiner, labourer, waiter, and editor. Since 1943 is a free-lance writer. Has published seven books of poems : Certificate of Baptism (1941); Limb and Other Poems (1945); Seven Cantatas (1945); Odes and Variations (1946); Days of a Year (1948); Three Poems (1948); Scholar Sun on Poetry (1957). Has collaborated on the following translations : C. Sandburg - Steel and Smoke (1947) and Good Morning America (1959); W. Whitman - Leaves of Grass (1955); E. L. Masters - Spoonriver Anthology (1957); works of T. S. Eliot, S. Beckett, S. J. Perse, G. Eich and others. Has written two monographs on the photographer M. Hák (1959), and V. Chochol (1960), and several books for children. In 1961 he wrote his first Manifesto of Apparent Poetry and later abandoned the written word as a basis for creating poetry. Since 1962 he has done Analfabetograms, Idiotgrams, Poems for the Blind, Banner Poems, etc; and since 1963, Depth Poems, Knot Poems and Poem-Objects. Lives in Prague.

Has held the following one-man shows : 1939 : Mozarteum, Prague; 1961 : Mánes Club, Prague; 1963 : The Visual Images of a Poet - Arthur Jeffress Gallery, London; Museum of Modern Art, Miami; Kollagen, -Alpbach; Regional Gallery, Liberec; Poemas Visuais - Galeria Gravura, Lisbon; Kollagen City Gallery - Louny; Kollagen - Die Kleine Galerie, Vienna; Two Honours - Mánes Club, Prague. Has participated in the Skripturale Malerei exhibition at Haus am Waldsee in Berlin, 1962; and Das Schwarze Objekt - ORDO, Darmstadt

HOJOTOHOKUM & HOCUSHY POCUSTOM

19

absorberseerkitcatpportraitorousweetipsyahooligangsterilecherousancensurablemish

by John Latham

Note: for those interested in the fate of Great Uncle's estate the work of Skeles the best Introduction. The Atheneum mathematic's greatest contribution to a study of the subject was his analysis of the phonon. Primarily a measure, of the difference between what you expect and what actually happens the phonon ramified the whole Greek pronoun until it became confused and mustified by geometers and others whose work it somewhat resembled. Skeles is by way of being the father of Greek drama – after it became clear that the megaphonon is sure to be either a colossal joke or else total disaster. There followed a phonological interpretation of just about any piece of pie you care to open up, most interesting for us today perhaps being the theory of unmechanised gubernation. In spite of wide confusion the phonon reappears as an item of News. It is imperative to consider that the notion of the primitive quant of energy used in the physic that is applied today is in fact a misplacement of judgement, it being the EFFECT of a primitive news item.

(1964), and others.

FERDINAND KRIWET

Born 1942, Düsseldorf. Self-taught. Since 1957 writes poems, prose and texts for performing Publications: 'Rotor' (1961); 10 Sehtexte (1962); Sehtexte 2nd series (1964); Leserattenfaenge - Sehtextekommentare (1965); all published by M. DuMont Schauberg, Cologne. Texts for the theatre: 'Offen' for 5 solo vocalists (1962); 'Aspektakel' piece for mobile theatre (1963); 'Texttheater' planned for 1966. Acoustical texts: 'Hörtext I' - Sender Freies, Berlin (1963); 'Hörtext II' - Geschwister-Scholl-Stiftung, Munich (1965). Exhibitions: 1962: Skripturale Malerei - Haus am Waldsee, Berlin; Schrift & Bild - Stedelijk Museum, Amsterdam; Staatl. Kunsthalle, Baden-Baden; Galerie Handschin, Basel. 1963: One-man show - Galerie Niepel, Düsseldorf. 1964: Deutscher Künstlerbund, Berlin; One-man shows - Atelier Ruhnau, Stuttgart; Studio F, Ulm. International exhibition of concrete and kinetic poetry - Cambridge. 1965: Konkrete & Visuelle Poesie, Stuttgart; Revort 1 - Palermo; Tal & Teken - Gemeentemuseum, Hague; One-man shows - Nederlandse Kunststichting, Zeist; Situationen 60 Galerie, Berlin; Galerie Niepel, Düsseldorf; Galerie Riquelme, Paris.

Ferdinand Kriwet: Zu meinen poem-paintings 1964/65

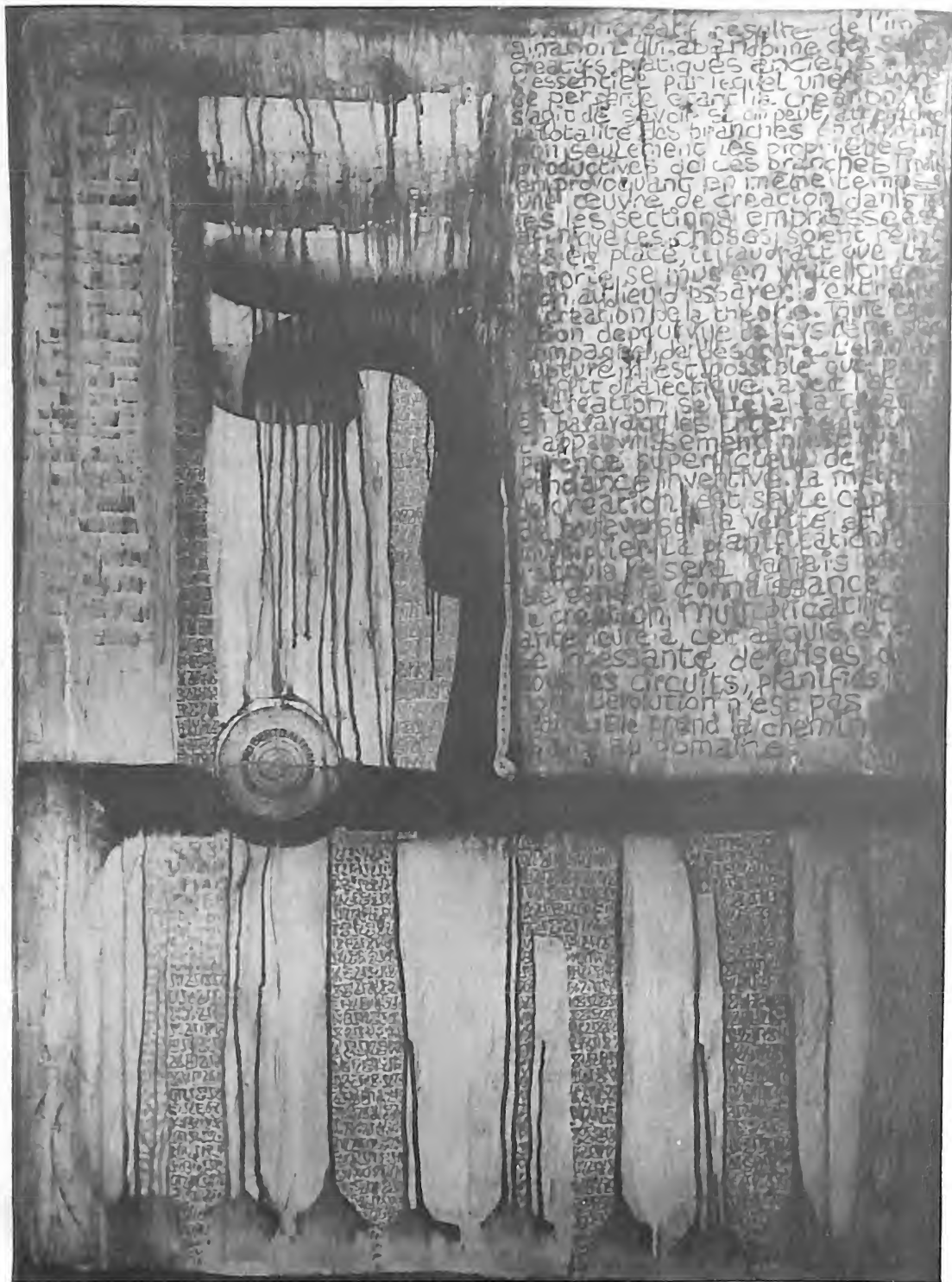
'Avancierte Literatur emanzipiert die einzelnen Konstituenten der Sprache und trennt die Lautsprache bewußt von der Schriftsprache. So entstehen ausschließlich optisch und akustisch wahrnehmbare Texte: Sehtexte und Hörtexte, die das Ergebnis der produktiven Verwendung der eigentümlichen Ausdruckfähigkeiten beider Medien sind.

In den Sehtexten versuche ich, die Spannungen zwischen dem sensorischen Sehen und dem intellektuellen Lesen in allen Graden literarisch sinnvoll zu komponieren. So werden all die mannigfaltigen Lesevorgänge zwischen dem assimilativen und apperzeptiven vermittelt, um neben zeitgemäßen Verbalkonstruktionen auch eine unserer Realität in Sprache angemessene Lektüre zu erzielen. Relevant wird neben dem Gelesenen in gleichem Maße das Lesen selbst. Ebenso wird der Leser, dem die Sehtexte frontal und aufrecht gegenüberstehen, aktiv. Er wird ein Bestandteil der Texte, indem er die Distanz zwischen sich und dem Text ständig verändert, artikuliert. Aus dem Buch als seiner bislang einzig legitimen Heimstatt drängt die Literatur auf Tafeln und große Flächen, wie sie die Reklame benutzt.

Meine poem-paintings, entstanden nach den Lesebögen und Rundscheiben, verdanken sich den Erfahrungen der öffentlichen Schrift, wie sie uns auf Zäunen, Anschlagtafeln, Häuserfassaden, Schildern aller Art täglich überall umgibt und die unsere Rezeption von Schriftsprache grundlegend verändert hat. Dieser Veränderung hat auch aktuelle Literatur Rechnung zu tragen, und zwar produktiv.'

JOHN LATHAM

Born 1921, Africa. Chelsea School of Art 1946-51. Invented Skoob (books backwards) in 1958 which involved assemblages made mostly of charred books. Skoob films, towers, environments, manifestations. 1965 invented NOIT. Exhibitions: 1960: One-man exhibition - ICA, London; group show - Galerie Schmela, Düsseldorf. 1961: Assemblage - Museum of Modern Art, New York, and tour; New Realists - Sidney Janis Gallery, New York. 1962: Mes bibliothèques -



Galerie Internationale d'Art Contemporain, Paris. 1963: One-man exhibition - Kasmin Gallery, London. 1964: One-man exhibition - Alan Gallery, New York. Lives in London.

LETTTRISTE MOUVEMENT - LE LETTRISME DEVANT LA POÉSIE ET LA PEINTURE

1) Le lettrisme est un mouvement de création comme le classicisme ou le romantisme, qui s'affirme capable de transformer, d'abord l'ensemble des disciplines esthétiques de son temps, depuis la poésie jusqu'au théâtre, en passant par la peinture, avant de rénover les autres domaines de la culture, philosophiques ou scientifiques.

I - Considérant que l'emploi des mots est déjà épuisé dans la poésie, notre mouvement a proposé un élément plus pur et plus profond de versification : la lettre.

En séparant intégralement et impitoyablement la poésie phonétique de la poésie à mots; en transformant l'ordre autonome et neuf en une forme irréversible, riche de possibilités d'expression; qu'il fallait explorer dans tous ses secteurs amploques et ciselants, conscients, automatiques et destructeurs; en leur dédiant des séries d'oeuvres et de manifestations théoriques et lyriques indépendantes, nous avons constitué la plus importante école poétique depuis l'école surréaliste.

II - Par ailleurs, le lettrisme a apporté à la peinture et à la sculpture, le domaine de la lettre et du signe, nouvelle forme indépendante de la forme figurative et de la forme non-figurative.

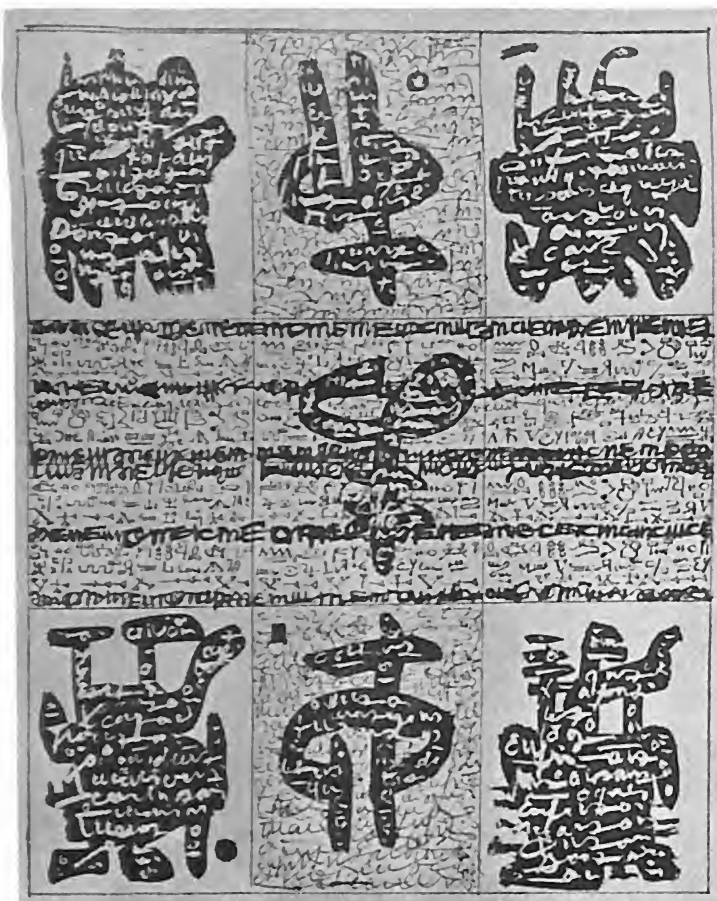
a) En 1945-1946, des artistes de ce courant avaient commencé par proposer des oeuvres basées sur les caractères latins, les éléments alphabétiques les plus simples, les plus purs, expression fondamentale d'un système inédit, considéré comme seule possibilité de beauté vivante, originale.

b) En 1950, dépassant ce répertoire ascétique, des artistes de ce courant proposaient des oeuvres basées sur tous les moyens de notation acquis ou possibles, individuels ou collectifs, passés ou futurs, - idéographiques, lexiques, phonétiques, - ensemble original, intitulé d'abord la métagraphie ou la post-écriture, ensuite l'hypergraphie ou la super-écriture.

Ainsi, en partant de l'idée que 'le point, la ligne, la surface', particules et structures de l'abstrait, sont incapables de projeter plus de quelques combinaisons réduites, vagues et confuses, aujourd'hui banalisées et qu'ils sont de simples composants d'un domaine géométrique - moderne -, nous avons pensé explorer d'autres éléments de ce secteur - les chiffres, les symboles algébriques, etc. - puis, en dépassant les composants de cette discipline, explorer d'autres disciplines - utilisant les lettres, les notes de musique, les cryptogrammes, les graphiques, les sténographies, etc. - jusqu'à saisir l'ensemble des moyens de communication visuels contenant des masses de signes ou d'écritures non-explorées jusqu'à présent, cosmos d'une telle étendue et d'une telle profondeur, qu'il est obligé de reconsidérer toutes les expressions de la peinture antérieure, de les reclasser dans son tableau de valeurs, à leur échelon précis, avant de prolonger chaque série inachevée de termes figuratifs ou non-figuratifs par leur immense suite de possibilités complémentaires.

2) Montrons la différence entre notre système et les systèmes passés par quelques exemples :

I - Dans les Calligrammes, Apollinaire essayait de pousser les formes de la poésie-à-mots



Isidore Isou



vers les formes de la peinture figurative, (la pipe, la pluie, le coeur, etc.); alors qu'il laissait de côté la peinture distincte, dans son évolution indépendante, cubiste ou abstraite, à son époque.

Les lettristes ont brisé les mots pour proposer à la poésie des particules neuves, à savoir la versification à lettres; ensuite, ils ont pénétré dans la peinture et, en dépassant les formes figuratives ou abstraites, considérées comme épuisées, ils ont proposé l'élément spécifique inexploré, la lettre ou le signe.

Ainsi, à l'expérience dialectique et baroque, sans lendemain, d'Apollinaire, qui offrait, en passant, à une poésie aux éléments anciens - les mots - les formes anciennes d'un art indépendant - les expressions figuratives de la peinture; les lettristes opposent un approfondissement cohérent, neuf, un émiettement inédit, aboutissant à un système permanent original : une poésie au-delà des mots, à lettres et une peinture au-delà du figuratif, basée sur cette même particule spécifique de la lettre et du signe.

II - Depuis Mallarmé jusqu'au surréalisme, on a souvent embrassé sous le même nom, Poésie, les domaines indépendants de la Versification et de la Plastique; mais sur le plan formel, concret, les deux disciplines gardaient des moyens d'expression distincts, les mots d'une part, les objets figuratifs ou abstraits d'autre part; ce qui nous obligeait à avoir des réalisateurs différents, peintres ou poètes.

Les lettristes ont brisé les éléments conventionnels ~~passés~~, les vocables sonores et les choses visuelles et cela afin de capter un composant inédit - la lettre ou le signe - aux dimensions doubles, visuelles et sonores; aboutissant à une reconstitution intérieure concrète et non seulement extérieure, théorique, de la Versification et de la Plastique, devenues un art unique; dont les réalisateurs cessent d'être séparés pour devenir naturellement par une pratique identique, à la fois peintres et poètes.

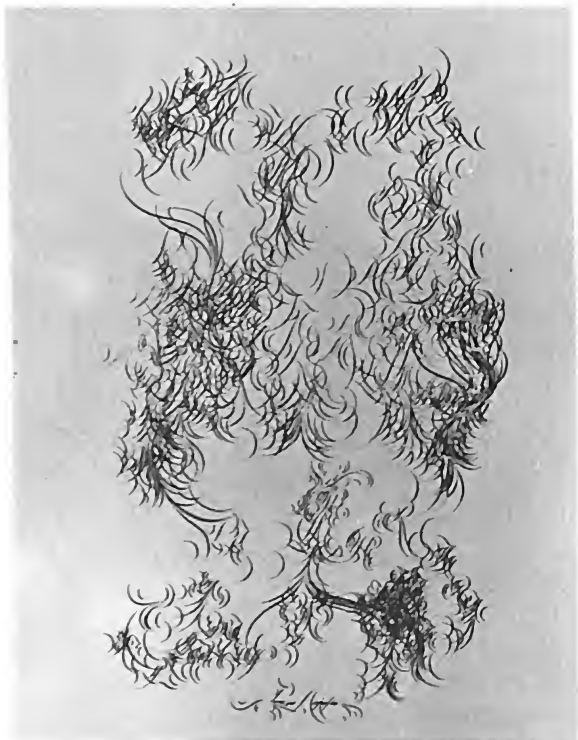
3) Par l'originalité de son système (autonome) et par la profondeur de son matériel esthétique, le lettrisme est l'école la plus importante surgie après le cubisme, le surréalisme et l'abstrait, l'unique secteur d'où seront choisis, selon nous, les grands créateurs de cette génération.

ROBERTO ALTMANN

Born 1942, Havana. Lives in Paris since 1949. 1959-62 painted miniatures and wrote surrealist poems. Member of the Lettriste movement since 1962. Exhibitions : 1963: La lettre et le singe dans la peinture contemporaine - Galerie Valerie Schmidt, Paris; Micro-Salon lettriste - Galerie Connaitre, Paris. 1964: Arts d'extrême Occident - Musée Communal de Verviers; Lettrisme et Hypergraphie - Galerie Stadler, Paris; Ou - Galerie Riquelme, Paris. 1965: Lettrisme et Hypergraphie - Kunstverein, Cologne. Founded with Jacques Spacagna the review 'O'.

ISIDORE ISOU

Born 1925, Botosani, Roumania. Studied in Bucarest and lives in Paris since 1945. Started the Lettriste movement. Published 'Introduction à une nouvelle Poésie et à une nouvelle



Minola



Spacagna

SABATIER



Musique', and 'L'Agrégation d'un Nom et d'un Messie', Gallimard (1947). His 'Manifeste de la peinture lettriste' was read in 1947 at La Salle de Géographie. He has published a number of works including those for the theatre, has made films and participated in numerous exhibitions.

MAURICE LEMAITRE

Born 1926, Paris. Studied philosophy at Paris University. Editor of a theatre review. Member of the Lettriste movement in Paris. Published Canailles (1950), La Plastique Lettriste et Hypergraphique (1956), and Bref Historique de la Peinture Lettriste (1962). Collaborated on the magazines Ur and Lettrisme. Made the film 'Le Film est déjà commencé?' in 1951. Exhibitions : 1954: Aphorismes et Lettries hypergraphiques - Galerie Palmes, Paris. 1956: Premier Festival d'Art d'Avant-Garde - Marseille. 1960: Troisième Festival d'Art d'Avant-Garde - Paris; Peintures lettristes et hypergraphiques automatiques et plyautomatiques - Galerie des Deux-Iles, Paris. 1961: Les Peintres Lettristes - Galerie Weiller; One-man show - Galerie Mourgue, Paris. 1963: La Lettre et le Signe - Galerie Valérie Schmidt. 1964: Lettrisme et Hypergraphie - Galerie Stadler, Paris. 1965: Lettrisme et Hypergraphie - Kunstverein, Cologne.

GIO MINOLA

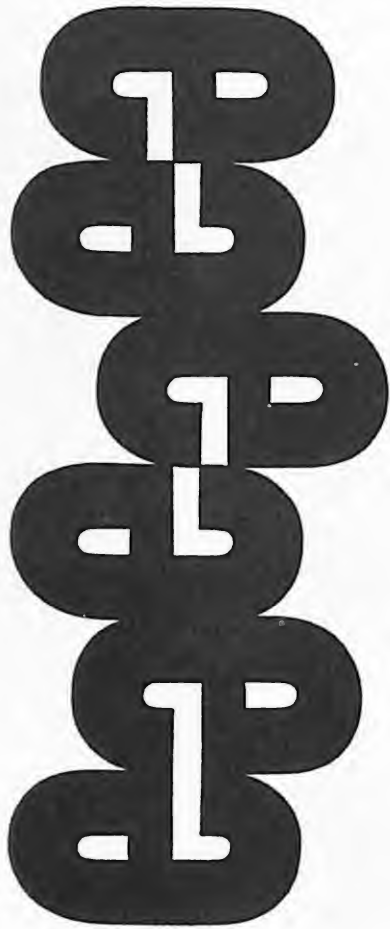
Born 1933, Turin. Runs his own advertising agency in Turin. Associated with the Lettriste movement in Paris. His paintings are based on abstract forms derived from classical handwriting. Exhibited at the International Center for Aesthetic Research in Turin and with the Gutai Group in Japan.

ROLAND SABATIER

Born 1942, Toulouse. Studied art in Toulouse and Grenoble. Lives in Paris. Published: 'Lettries Ronflantes', Editions Psi (1964); 'pêle et mêle', Editions Psi (1964); 'Gaal ou la leçon des rois, polylogue à implications suivi de six pantomimes ciselantes', Revue Ur (1964); 'La Bouche', Editions Psi (1964); 'Romans sans fin', Editions Psi (1964); 'Reconsidérations visuelles et auditives de l'Angélus de Millet, Editions Psi (1965). Exhibitions: 1960: 4 peintres - SEF, Grenoble. 1961: Confrontations - SM, Grenoble. 1962: La joie de lire - Musée de Lille. 1964: Art d'extrême Occident - Musée de Verviers; Lettrisme et hypergraphie - Galerie Stadler, Paris; Bazar Lettriste - Galerie de la librairie Anglaise. 1965: Lettrisme et hypergraphie - Kolnischer Kunstverein, Cologne; Langage et symbole - Gemeente Museum, Hague; Art d'extrême Occident - Brussels.

JACQUES SPACAGNA

Born 1936, Paris. Member of the Lettriste movement. Founder with Roberto Altmann of the revue 'O'. Exhibitions : 1959: Les Peintres Lettristes - Galerie Weiller, Paris. 1963: La Lettre et le Signe dans la Peinture Contemporaine - Galerie Valerie Schmidt, Paris; Micro-Salon Lettriste - Galerie Connaître, Paris. 1964: Arts d'Extrême-Occident - Musée Communal de Verviers; Intuitions et Formalisations - Centre des Arts Visuels, Buenos Aires;



Lettrisme et Hypergraphie - Galerie Stadler, Paris; Bazar Lettriste - Librairie Anglaise, Paris; 1965: Lettrisme et Hypergraphie - Kunstverein, Cologne.

HANSJÖRG MAYER

Born 1943. Lives in Stuttgart. Studied with Max Bense. Since 1960 has produced experimental films, but works mainly as typographer and printer. Produced 13 visual texts in 1964, and konkrete poesie international (work of 13 authors) in 1965. Typographer of Bense's magazine Rot. Has also produced his own visual typographical texts.

Hansjörg Mayer writes :

'Typography can be divided into three sections : industrial typography which follows the rules of industrial design; craftsman typography which makes use of all possibilities involved in craftsmanship; art typography which employs letters or type as basic elements of composition. I am only concerned with the use of the 26 lower case letters of the alphabet and ten numerals, since this is all one needs in typography - the most neutral type faces, simplest characters. I believe that it is necessary to get away from personal taste and style, the constructed letter based on line and circle is my material. All my compositions are constructed in the concrete way - all material is used functionally. The compositions are mainly based on serial relationships or random systems on the 26 letters of the alphabet. This kind of concrete typography relates to concrete poetry on its visual side, in the same way that sound poems, devoid of semantic values, relate to the phonetic side.' (the original was written, of course, without caps, punctuation, etc.)

FRANZ MON

Born 1926, Frankfurt am Main. Studied German, philosophy and history. Reader for a publisher in Frankfurt. Publications : 'Artikulationen', Neske Verlag, Pfullingen (1959); 'Movens', Limes Verlag, Wiesbaden (1960); 'Protokoll an der Kette' with drawings by Bernhard Schultz, Galerie der Spiegel, Cologne (1960/61); 'Verläufe', with lithographs by K. O. Gotz, Galerie Müller, Stuttgart (1962); 'Spielhölle', Akzente 1 (1962); 'Herzzero' - unpublished. Has written poetry, prose, and essays published, among others, in Transit, Nota, Meta, Diskus, Expeditonen, Profile, Manuskripte, Sonde. Participated in the Schrift und Bild exhibitions in Amsterdam, Baden-Baden and Basle in 1963.

Franz Mon writes :

'In diesen Arbeiten wird das alte Problem des poème objet, das schon Apollinaire beschäftigt hatte, wieder aufgegriffen. Das Gedicht als Ding - wobei nicht nur die Sprache ihre Überraschungen vorzeigt, sondern alle Momente, die die Existenz eines Textes bedingen, bewußt in den Arbeitsvorgang einbezogen und an der Gestalt beteiligt werden: auch Schrift, Druckweite und Papier. Das alte poème objet hatte den Ursprung von Gedicht in Bild im Sinn; das Gedicht hatte dabei seinen festen Textbestand, der in verschiedenen Graden der Lesbarkeit zum Schrift-Bild gestaltet wurde. Heute gibt es Texte nur noch als Momente des Prozesses, in dem sie entstehen. Der Text schießt in der Arbeit an und mit seinem Material zusammen. Die Lettern sind erst wieder als lesbare Zeichen legitimiert, wenn sie in einem endlich gelungenen Text erscheinen. Sie haben denselben Trend, sich in ihren kleinsten Elementen zu verformen und neu zu gruppieren, wie alle anderen am Text beteiligten Momente. Ihre Formen sind

POMANDER

pomander
open pomander
open poem and her
open poem and him
open poem and hymn
hymn and hymen leander
high man pen meander
open poem me and her
pen me poem me and him
om mane padme hum
pad me home panda hand
open up o holy panhandler
ample panda pen or bamboo pond
ponder a bonny poem pomander opener
open banned peon penman hum and banter
open hymn and pompom band and panda hamper
o i am a pen open man or happener
i am open manner happener
happy are we open
poem and a pom
poem and a panda
poem and aplomb

beliebig und konventionell aus senkrechten, wagrechten, diagonalen Strichen und Kreisen oder Kreissegmenten zusammengesetzt; wenn sie einen Augenblick lang als Momente eines möglichen Bildes gesehen werden, öffnen sie sich zu unerwarteten und nur aus der Logik des entstehenden Bildes gebändigten Figurationen. Da kein Text mehr vorgegeben ist, sondern nur angestrebt wird, spielt sich das *poème objet* nicht mehr als Bild, sondern als diffuses Letterngefüge ab, das nach neuer Festigung sucht. Dabei werden Arbeitstechniken benutzt, die seit dem Kubismus in der bildenden Kunst heimisch geworden sind: reißen, schneiden, pressen, montieren des Textbildmaterials.

Daneben dient die Schreibmaschine mit ihren Möglichkeiten, Texte leserlich oder unleserlich erscheinen zu lassen und sie in einem graphischen Gespinnst aufgehen zu lassen. Zu den hier gezeigten Möglichkeiten treten *Décollagen*, von Litfaßsäulen und Plakatsäulen abgerissene Textbildfragmente mit ihren oft frappierenden Textresten (vgl. Vostell).'

EDWIN MORGAN

Born 1920, Glasgow. Senior Lecturer in English, Glasgow University. Books include : 'Beowulf: A Verse Translation into Modern English' (1952); 'The Cape of Good Hope' (long poem) (1955); 'Poems from Eugenio Montale' (1959); 'Sovpoems' (translations) (1961); 'Collins Albatross Book of Longer Poems' (ed.) (1963); 'Starryveldt' (concrete poems) (1965).

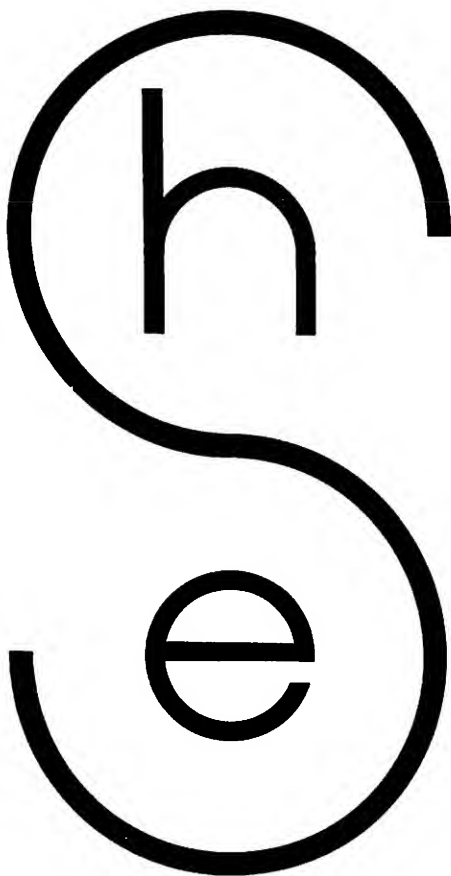
Forthcoming : volume of poems (The Review Pamphlets), translations of Quasimodo and Attila József (Northen House Pamphlets).

Represented in various anthologies, including: 'Konkrete Poesie International' (Rot Text 21, Stuttgart, 1965). Represented in Exhibition of Concrete Poetry at St. Catherine's College, Oxford, 1965; in Exhibition of Concretist Poetry at Kornblee Gallery, New York, 1965.

Statement by Edwin Morgan

'I became interested in concrete poetry as a means of producing economically and arrestingly certain effects which would not otherwise be possible. These effects I still consider to be within the realm of poetry, though the use made of graphic space, and the exaggeration of such visual or sonic gestalten as exist in embryo in all poems, are clearly beginning to draw the poem over into other areas - painting, sculpture, advertising, music. In my own work I don't feel that the boundary into these other areas is crossed, because I have a strong sense of solidarity with words as parts of a semantically charged flux, and in so far as I isolate or distort them I do this in obedience to imaginative commands which come through the medium of language and are not disruptive of it. This means that each of my poems has a 'point' and is not just an object of contemplation, though it is also that. I like to hear the semantic mainsheets whip and crack, but not snap. I like to extend the possibilities of humour, wit, and satire through concrete techniques. And although this involves 'play', whether of words, letters, or punctuation, it must be an imaginative and therefore fundamentally serious kind of play.

I have always been interested in the plastic arts as well as in poetry. I don't find difficulty in accepting visual as well as aural impacts as legitimate targets for a poet. In all poetry which is written down or printed, a part of the effect is bound to be visual. Line-length, open or close texture, long or short words, light or heavy punctuation, use of capitals, exclamation-marks, rhyme - all these produce characteristic variations of effect and induce different reactions in



he & she
or
s = serpens
h = homo
e = eva

pedro
xisto
brazil '64
made and by computer

pilot plan for concrete poetry

concrete poetry: product of a critical evolution of forms, assuming that the historical cycle of verse (as formal-rhythmical unit) is closed, concrete poetry begins by being aware of graphic space as structural agent, qualified space: space-time structure instead of more linear-temporistical development, hence the importance of ideogram concept, either in its general sense of spatial or visual syntax, or in its specific sense (fenollosa/pound) of method of composition based on direct — analogical, not logical-discursive — juxtaposition of elements, "il faut que notre intelligence s'habitue à comprendre synthético-idéographiquement au lieu de analytico-discursivement" (apollinaire), eisenstein: ideogram and montage.

forerunners: mallarmé (un coup de dés, 1897): the first qualitative jump: "subdivisions prismatiques de l'idée"; space ("blancs") and typographical devices as substantive elements of composition. pound (the cantos) ideogramic method, joyce (ulysses and finnegan's wake) word-ideogram; organic interpenetration of time and space, cummings: atomization of words, physiognomical typography; expressionistic emphasis on space, apollinaire ('calligrammes') the vision, rather than the praxis, futurism, dadaism: contributions to the life of the problem, in brazil: oswald de andrade (1890-1954): "in pills, minutes of poetry", joão cabral de melo neto (born 1920 — the engineer and the psychology of composition plus anti-ode) direct speech, economy and functional architecture of verse.

concrete poetry: tension of things-words in space-time, dynamic structure: multiplicity of concomitant movements, so in music — by definition, a time art — space intervenes (webern and his followers: boulez and stockhausen; concrete and electronic music); in visual arts — spatial, by definition — time intervenes (mondrian and his boogie woogie series; max bill; albers and perceptive ambivalence; concrete art in general).

ideogram: appeal to nonverbal communication, concrete poem communicates its own structure: structure-content, concrete poem is an object in and by itself, not an interpreter of exterior objects and/or more or less subjective feelings, its material: word (sound, visual form, semantical charge), its problem: a problem of functions-relations of this material, factors of proximity and similitude, gestalt psychology, rhythm: relational force, concrete poem, by using the phonetical system (digits) and analogical syntax, creates a specific linguistic area — "verbivocovisual" — which shares the advantages of nonverbal communication, without giving up word's virtualities: with the concrete poem occurs the phenomenon of metacommunication: coincidence and simultaneity of verbal and nonverbal communication; only — it must be noted — it deals with a communication of forms, of a structure-content, not with the usual message communication.

concrete poetry aims at the least common multiple of language, hence its tendency to nounising and verbification, "the concrete wherewithal of speech" (sapir), hence its affinities with the so-called isolating languages (chinese): "the less outward grammar the chinese language possesses, the more inner grammar inheres in it" (humboldt via cassirer), chinese offers an example of pure relational syntax, based exclusively on word order (see fenollosa, sapir and cassirer).

the conflict form-subject looking for identification, we call isomorphism, parallel to form-subject isomorphism, there is a space-time isomorphism, which creates movement, in a first moment of concrete poetry pragmatics, isomorphism tends to physiognomy, that is a movement imitating natural appearance (motion), organic form and phenomenology of composition prevail, in a more advanced stage, isomorphism tends to resolve itself into pure structural movement (movement properly said); at this phase, geometric form and mathematics of composition (sensible rationalism) prevail.

renouncing the struggle for "absolute", concrete poetry remains in the magnetic field of perennial relativiness, chronomicrometering of hazard, control, cybernetics, the poem as a mechanism regulating itself: feed-back, faster communication (problems of functionality and structure implied) endows the poem with a positive value and guides its own making.

concrete poetry: total responsibility before language, thorough realism, against a poetry of expression, subjective and hedonistic, to create precise problems and to solve them in terms of sensible language, a general art of the word, the poem-product: useful object.

augusto de campos
décio pignatari
heraldo de campos

the viewer even before the viewer becomes in the strict sense a reader. A page of Milton's blank verse with its bristling and serried paragraphs looks quite different from a page of Wordsworth's, clear, open, light, loose, untormented. The phrasal dashes in Allen Ginsberg's long free verse lines are like white horses breaking the powerful under-swell of a poetry of big movement. The delicate cat-paw placing of words in poems by William Carlos Williams, Zukofsky, Creeley, and Ronald Johnson is halfway between being a guide to the ear and a pleasure to the eye. A more committedly visual poetry like concrete is only emphasizing and developing an already existing visual component of aesthetic effect. Concrete poems are therefore not in opposition to the spirit of poetry unless we demand that poetry should be able to be read aloud, or unless they move so far into the purely graphic or the mathematical that they are no longer making their appeal through language as such. Abstract painting can often satisfy, but 'abstract poetry' can only exist in inverted commas. In poetry you get the oyster as well as the pearl, and the pursuit of purity is self-defeating. The best visual or concrete poems, as it seems to me, acknowledge this fact inversely; their anatomy may be rigid and exoskeletal, but there is something living and provocative inside.'

Glasgow, July 1965.

NOIGANDERES GROUP

RONALDO AZEREDO

Born 1937, Rio de Janeiro. Publications : 'Minime multiple commun' in 'Noigandres 3' (1956); concrete poems in 'Noigandres 4' (1958); contributed to 'Anthologie Noigandres 5' (1962). Published experimental prose in 'Invenção 3' (1963). Exhibitions : 1956: 1st national exhibition of concrete art - Museum of Modern Art, Sao Paulo. 1960: Konkrete Texte - Stuttgart; Brazilian concrete poetry - Museum of Modern Art, Tokyo. 1964: International exhibition of kinetic and concrete poetry - Cambridge.

AUGUSTO DE CAMPOS

Born 1931, Sao Paulo. With Haroldo de Campos and Décio Pignatari founded the magazine of poetry 'Noigandres' in 1952. First concrete poems in 'Noigandres 2' (1955). Under the title of Poesia Concreta the coloured poems in his poetamenos series were presented in the teatro de arena de Sao Paulo projected on a screen and read by 4 voices. Pilot plan for concrete poetry with Pignatari and H. de Campos, (1958). Translated E. E. Cummings, James Joyce and Ezra Pound. 'Kleine antologie konkrete poesie' organised by Gomerling in Spirale 8, Switzerland (1961). Contributed to 'Antologia Noigandres 5' (1962); With Pignatari, H. de Campos, P. Xisto and E. Braga founded the magazine 'Invenção' (1962). Published 'Noigandres-Konkrete-Texte' in 'Rot' 7, Stuttgart (1962). Cidade-City-Cité - Wild Hawthorn Press, Edinburgh (1964); Acaso-Event - Openings (1965). With Pignatari and H. de Campos 'The theory of concrete poetry'. Exhibitions : 1956: 1st national exhibition of concrete art - Museum of Modern Art, Sao Paulo; 1960: Konkrete texte - Stuttgart; Brazilian concrete poetry - Museum of Modern Art, Tokyo. 1963: Konkrete dichtung - University of Freiburg. 1964: International exhibition of kinetic and concrete poetry - Cambridge; Popcrete poems - Atrium Gallery, Sao Paulo. 1965: Popcrete poems - Museum of Modern Art, Rio de Janeiro.

Jasia Reichardt.
Institute of Contemporary Arts.
17-18 Dover Street, London W1, ENGLAND

Your kind interest in some poems, statements and biographical data up to photographs of mine touches me indeed. To be honest before you and the coming exhibition 'BETWEEN POETRY AND PAINTING' at the Institute of Contemporary Arts, London, I have not very much to say or to show. To be sure, my poetry would be only worth while if it could speak for itself. (Besides, a visual poem is expected to be just seen; thus even it should fit into an expressive general silence...) So far as personal stories and pictures are concerned, there is evidence that I am growing old faster than my occasional photographs are. No greater use to bend over my past activities, exempli gratia, as a lawyer by training and profession, and after as a cultural attaché at a few Brazilian Embassies, a sort of a university professor at large or an informal lecturer abroad on Brazilian studies, chiefly literature.

However, for all that dispersive experiencing, I did remain a willing observer of, and experimenter on poetry. A little bit of writing about, and a good lot of living through the universal space-time I belong, help to keep myself sympathetically moved and moving along concrete and vital ways of poetry: visual, phonetic, semiotic, and other probabilistic structures and processes. In order to comply with your stimulant request, and granted permission to quote myself (now from a letter to our good friend Mike Weaver) I would rather emphasize the following problems and projects:

- i) Comparative studies on avant-garde poetry from Great Britain and Brazil;
- ii) researchs in texts laboratories or the like (electronic computers inclusively) where poetry could be treated as a concrete information and communication;
- iii) researchs on integration of poetry with the other arts;
- iv) approach to poetry as an unique way for mutual appreciation of cultural values among the nations;
- v) creative experiments, personal and/or collective, on poetry along the foregoing schemes.

nakedness.) Of course I am not trying to overdress my work, even less to justify it. But let me remember that the poet, by codifying and re-codifying the inventive language through the interlocked situations of syntactics, semantics and pragmatics (semiotic) makes at last something of his own for the other men. My poems without inspiration but not deprived of aspiration are engaged in a search of the many roots (that I've been given) and of the unique flower (that I must eventually give). The latter - a lyric or mathematical point at the signs crossroads of necessity and liberty. The roots - existing and resisting down there as ever.

'EPITHALAMIUM'—for instance, concrete and visual, a tentative dynamic structure, the thing and its own process, two initials that are two actual characters, both letters and persons, looking for, and supplementing each other all around in such a way to form a signposted star or a rosette of six petals, the Aphrodite's archaic sign, still effective during the Renaissance, of fecundity and revival; and the circle, an immemorial symbol of the endless process of life and love concentrated into wisdom and poetry. Signs in BETWEEN POETRY AND PAINTING.

As soon as the copies will be ready you will receive them by air mail, three nuptial poems (it is a shame the flight can not follow the Venus' one arousing the lovers all the way in a classic verse). You may utilize at your discretion such wedding celebration texts (not necessarily for their subject...). 'The best of a celebration is its expectation', according to an old Brazilian saying. Then wait and see. Just in case...

Yours sincerely,

Pedro Kisto
Pedro Kisto

forma
reforma
disforma
transforma
conforma
informa
forma

ra terra ter
rat erra ter
rate rra ter
rater ra ter
rater a ter
raterra ter
araterra ter
raraterra te
rraraterra t
erraraterra
terrargaterra

statement about concrete poetry by augusto de campos

- " - against the perspectival syntactic organization, where the words come to sit like corpses at banquet, concrete poetry opposes a new sense of structure, able to catch, without waste or regression, the kernel of human poetical experience.
- mallarmé ('un coup de dés' - 1897), joyce ('finnegans wake'), pound ('cantos' - ideogram), cummings, and on a second level, apollinaire ('calligrammes') and the futurist-dadaist experimental attempts are in the root of the new poetical procedure which tends to surpass the conventional organization whose formal unity is verse (incl. free verse).
- the concrete poem or ideogram becomes a relational field of functions.
- the poetical nucleus is put in evidence, no more through the successive and linear chaining of verses, but through a system of relations and equilibriums between any part of the poem.
- graphic-phonetic function-relations ('factors of proximity and resemblance') and the substantive use of space as an element of composition entertain a simultaneous dialectics of eye and breath, that together with the ideogramic synthesis of meaning, creates a 'verbivocal-visual' sensible totality, so that words and experience are held in a close phenomenological juxtaposition, formerly impossible.
- CONCRETE POETRY : TENSION OF THINGS - WORDS IN SPACE-TIME."

(from CONCRETE POETRY, a manifesto, by augusto de campos, published in the magazine AD (Architecture & Decoration), n° 20, november-december 1956, São Paulo, dedicated to the 1st National Exhibition of Concrete Art - Painting, Sculpture and Poetry - which took place in the Museum of Modern Art of São Paulo).

HAROLDO DE CAMPOS

Born 1929, Sao Paulo. Stayed in Europe 1959 and 1964. Published : 'Auto do possesso (le mystère du possédé) (1949); 'La cité' and 'Thalassa thalassa' in 'Noigandres 1' (1952); 'Cyropédie ou l'education du prince' in 'Noigandres 2' (1955); 'O âmago do ômega ou fenomenologia da composição (-'âme de l'oméga ou phénoménologie de la composition) in 'Noigandres 3 - poésie concrète' (1956); Poèmes concrets in 'Noigandres 4' (1958); 'Servitude de passage', poèmlivre (1962); contributed to 'Anthologie Noigandres 5' (1962); 'L'admirable monde libre', poème permutational (1963) (or : 'Aléa 1 - variations sémantiques). Translated Ezra Pound, Maiakovsky, E. E. Cummings, James Joyce. Lecturer in contemporary Brazilian literature. With A. de Campos and D. Pignatari - 'Théorie de la poésie concrète' (1965). Exhibitions : 1956: 1st national exhibition of concrete art - Museum of Modern Art, Sao Paulo. 1960: Konkrete texte - Stuttgart; Brazilian concrete poetry - Museum of Modern Art, Tokyo. 1964: International exhibition of kinetic and concrete poetry - Cambridge.

DÉCIO PIGNATARI

Born 1927, Sao Paulo. Stayed in Europe 1954 and 1956. Publications : 'Le carrousel' (1950); 'Vers nausicaa' in 'Noigandres 1' (1952); 'Vertèbre' in 'Noigandres 3' (1956); concrete poems in 'Noigandres 4' (1958); LIFE, poème-cinéma (1958); 'L'organisme' (1960); 'Stèle pour vivre' (1962). Translated Ezra Pound. Papers on contemporary Brazilian poetry presented at the congresses of Brazilian literary critics. Director of the magazine 'Invention', professor of communication theory at the Brasilia University and the School of Industrial Design in Rio de Janeiro. With A. and H. de Campos - 'Théorie de la poésie concrète' (1965). Exhibitions :

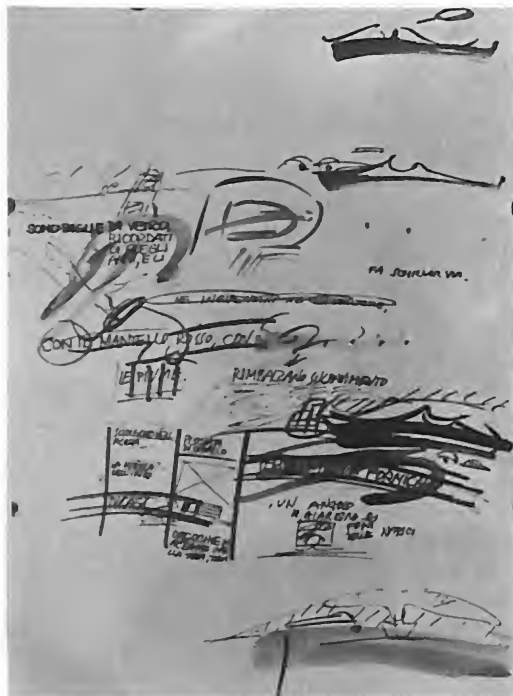
Word key

kouzlo letni noci

spell of a summer night
darkness
there
I feel
sickle
breast
dog

ženo	ženo	ženo	ženo
ženo	nože	ženo	ženo
ženo	ženo	ženo	ženo
ženo	ženo	ženo	ženo
ženo	ženo	ženo	ženo
ženo	ženo	ženo	nože
ženo	ženo	nože	ženo
ženo	ženo	ženo	ženo
nože	ženo	ženo	ženo
ženo	ženo	ženo	ženo
ženo	ženo	ženo	ženo
ženo	ženo	ženo	ženo
ženo	ženo	ženo	nože

BOŽE
no



Porta
Ragazzi



1956: 1st national exhibition of concrete art - Museum of Modern Art, Sao Paulo. 1960: Konkrete Texte - Stuttgart; Brazilian concrete poetry - Museum of Modern Art, Tokyo. 1964: International exhibition of kinetic and concrete poetry - Cambridge.

PEDRO XISTO

LADISLAV NOVAK

Born 1925, Prague. Studied philosophy. Wrote surrealist-type poetry. In 1956 became concerned with abstract verbalisations inspired by Marinetti's 'Befreite Worte'. 1959 wrote his first constellations - parallels to paintings by Vasarely. In 1960 he started his 'Verkrusteten Texte' evolved from newspaper clippings and 'Präparierten Texte' using fragments of ready-made printed texts. Later he produced 'Alchymagen' - a series of what he calls chemical collages and more recently he has written a number of poems for 'vigorous recitation'. Contributed to Manuskripte, Nesy, Sonde, Granta, Les Lettres pour la Poesie Nouvelle, Invenção. Took part in the International Concrete and Kinetic Poetry exhibition in Cambridge.

ANTONIO PORTA

Born 1935, Milan. Poet. Has published 'La palpebra rovesciata', Milan (1960); 'Zero', Milan (1963); 'Aprire' - Scheiweiller, Milan (1964); 'I rapporti' - Feltrinelli, Milan (1965). Has contributed to 'Il Verri', 'Malebolge', 'Menabo', 'Grammatica', 'Marcatre' and the anthologies 'I novissimi' and 'Gruppo 63'. Took part in several Visual Poetry exhibitions in Italy. Collaborates with Ragazzi.

ROMANO RAGAZZI

Born 1937, Genoa. Studied at the Brera Academy of Fine Art in Milan. Painter and graphic artist. Collaborates with Porta.

JOSUA REICHERT

Born 1937, Stuttgart. Typographer. 1959 studied with Hap Grieshaber. 1963 won the Duetscher Kunstpreis der Jugend für Graphik. Published 'Codex Typographicus' (1963) and 'Gedichte von Ludwig Greve' (1964). Exhibitions: 1960: Expressionismus 1960 - Schiller-Nationalmuseum, Marbach; 1961: One-man show - Bücherdienst Eggert, Stuttgart; One-man show - Galerie im Studio, Munich. 1962: One-man show - Darmstädter Galerie, Darmstadt; Schrift & Bild I - Staatliche Kunsthalle, Baden-Baden; One-man show - Städtische Kunstgalerie, Bochum. 1963: Schrift & Bild - Stedelijk Museum, Amsterdam, and Staatliche Kunsthalle, Baden-Baden; Bild & Bühne - Städtisches Museum, Wiesbaden; Deutscher Kunstpreis der Jugend - Staatliche Kunsthalle, Baden-Baden and Städtische Kunstgalerie, Bochum. 1964: One-man show - Deutsche Bibliothek, Brussels; One-man show - Centrum voor Kunstambachten, Ghent, also in Trieste and Toulouse. 1965: One-man show - Centre d'Etudes Allemandes, Marseille; Palazzo Durini, Milan; Uhner Museum, Ulm and Caligrafia Nazionale, Rome;

die Luft
und
das Wasser

die
Wände

Alles

die
Fenster

Alles

das
fleisch

Alles

das
zeug

Alles

Alles

die
Ebenen

Alles

das
Spielzeug

Alles

Alles

die
gebäude

Mathilda

Bild & Bühne - Staatliche Kunsthalle, Baden-Baden; Deutsche Graphik heute - Kunstverein Augsburg, Rathaus.

'I am not able to write a statement' - says Reichert in his letter - 'I am a typographer, and am printing what I have to say.'

DITER ROT

Born 1930, Germany. Lives in Iceland and USA. Published : Bok (Ideograms) (1956-59); Bok 2 (typographical) (1959); Bok 2a (typographical) (1960); Bok 2b (typographical) (1961); Bok 3a (1961); Bok 3b (1961); Bok 4a (1961); Bok 5a (1961); Series of albums, a to m, perforated loose sheets. Contributed to Spirale, Nota, Material, Konkretepoesie.

Diter Rot's notes for a book :

'(written in the order (disorder) in which they appear in my notebook) fairly flat objects used as relief-printing block (without ink) symetrically cut things (like the cutcards) destroyed signes (letters cut combined twisted ruins of letters)

" pictures of objects ruins of pictures

boring things

stolen things

bad things good things (selected according to judgement of certain persons)

correct (change) texts of writers as one would have liked them to write

correct such texts also by correcting in degrees (change letters and words

by applying proffessionnel printers signs at the margin and show the proofsheets as they continue to change into chaos joke donotknowhat etc)

take pictures of own pictures through pictures of other people (or the other way round) as one takes pictures in a block factory through a net of lines :

have the picture produced on filmy material and take the other picture through that film (rastered)

shortening of which only i know what it means

built in noise device for noise when moving certain pages

say very dirty things (or show them) in an absolutely translated way where

only a certain accident to the reader will help to disclose the key to the signes (rate of chance - how large?)

text copied on dirty or dusty film print with text submerged in that dustspure

announcement : the following x pages contain also things i had no money to produce i did not dare to produce etc

symmetries of form symmetries of sense

texts made up of pictures (for the same woRds the same pictures)

pages filled with the same letter (f. i. R) taken out of books posters written letters etc (hundreds of different r's)

take pictures of pictures of friends print them on top of each other

take different texts and mix them

have other people collect certain printeable stuff for me.'

From a letter to Richard Hamilton referring to a book on Diter Rot which Hamilton is editing in the Copley Foundation series.

you need more

HE NEEDS

HE NEEDS

take

Give him

Give him

give him

give him

Give him

give him

give you

give your hair

give your hair

to give your hair

HAIR

HAIR

hair

For hair

over Hair

coming over Hair

lovely hair

Softer, lovelier
hair for YOU...

YOU'LL LOVE

Why hold
his hand
so
tightly?

Softness

Softness

Softness

Softly

Softly

smooth

hands soft and smooth

hands soft and smooth

YOUR HANDS WILL EVER NEED

HANDS?

smoother

two ways smoother

GERHARD RÜHM

Born 1930, Vienna. Writes poetry, prose and plays. Publications : 'Gemeinsam' with Achtleitner and Artmann, Frickerverlag, Vienna (1959); 'Der Fliegende Holländer' with Konrad Bayer, Movens, Limes Verlag (1960); 'Konstellationen' number 4 in Concrete Poetry series, Gomringer Press, Switzerland. Has contributed to numerous previews. His 'Rund oder Oval' was performed at the Akademie der Künste in Berlin. Has made counting poems, montage texts, ideograms, photo texts and visual texts.

graphische texte by Gerhard Rühm

'die ersten versuche in dieser richtung unternahm ich 1956 in dem bestreben, den arbeiten mit normierten drucklettern solche mit dem spontanen, individuellen der handschrift gegenüberzustellen (in einigen fällen auf dem gleichen blatt). es geht also darum, auch das spezifische der handschrift ästhetisch zu erfassen. besteht doch hier eine ausdrucksmöglichkeit, die (bisher nur von graphologen und daher nach anderen Gesichtspunkten betrachtet) sich bei einer auseinandersetzung mit dem schriftbereich der sprache zwangsläufig aufdrängt.

die rein graphische (bildhafte) seite dieser arbeiten, die aus der entfernung den ersten eindruck bestimmt, erweist sich beim nähertreten schliesslich abhängig von den begriffen, welche die schriftzeichen auf dem blatt vermitteln. so ist (im moment des erkennens der schriftzeichen) eine neue dimension gewonnen, durch welche die rein bildhafte (anordnung) letztlich erst verständlich wird, aus bildern sind (auch) texte geworden.

ich habe es vermieden, in der graphischen darstellung der begriffe bloss illustrativ zu sein. ich bemühe mich vielmehr, zwischen den beiden dimensionen (der graphischen und der begrifflichen) ein spannungs-verhältnis herzustellen, sodass eine die andere nicht einfach unterstreicht, sondern ergänzt oder die optische form einen bestimmten aspekt des begriffes fixiert. daher sind diese blätter oft 'ideogramme'.

wenn nur wenige worte (schriftzeichen) verwendet werden, ergeben sich durch die bestimmte form der buchstaben charakteristische strukturen des graphischen bildes, die dem blatt ein auffälliges bewegungsprofil verleihen. die semantisch-visuelle relation wird deutlicher.

wiederholungen provozieren auch ein zeiterlebnis: die benötigte (erfahrungs-gemäße) zeitdauer für das schreiben einer gewissen menge von zeichen. der bleistift nutzt sich ab, das ist ablesbar. die schrift wird flüchtiger, müder oder umgekehrt kann die schreibmotorik eine steigernde erregung erzeugen, die in den schriftzügen (etwa durch verstärkten druck, dehnung und verzerrung) sichtbar wird und schließlich durch zunehmendes auftreten von fehlerleistungen und liquidierung von details zu reiner strichexpressivität (als optisches gegenstück zu stammeln und ausdruckslauten) führt. so kann schon auf einem blatt ein ganzer (erlebnis-) prozess sichtbar sein; aber auch verteilt auf eine folge von blättern, die dann einzelne phasen einer bestimmten entwicklung festhalten.

1961.

JOHN J. SHARKEY

Born 1936, Dublin. Free-lance writer. Lives in Bristol. Published poetry in Times Literary Supplement, Ou, Link, Tlaloc and Poetry Ireland. Exhibited wall-poems at the first international



kinetic and concrete exhibitions, Cambridge, 1964; and in 1956 in Paris, Lyons and 2nd international poetry exhibition, Oxford. Has written a number of stage and radio plays. Editor with Gwendoline Sharkey of 'Lisn', a poetry poster magazine.

John Sharkey writes:

'The form of poetry in general is one of exposition and clarification of an idea or group of ideas, within a linear frame. Concrete poetry, however, is a poetry of concept, inhabiting a spatial framework.

In certain respects, notably in its structure, it is close to HAIKU and other ancient forms of expression (note the re-emergence of phonetic and sonic poetry).

The need to extend the structure ('itness' of the word and concept of the object for which it stands) into a spatial form, presupposes a visualisation of the form of the poem itself. Thus visual poetry results in the extension of poem-structure into its visible form.

In this sense that form becomes structure and the structure is the form, it is a poetry attempting to deal with its subject matter, i.e. words, in an abstract or objective manner.'

August, 1965.

HANS STAUDACHER

Born 1923, St. Urban am Ossiacher See, Kärnten. Self taught. Travelled in Europe and Africa. Exhibitions : various international exhibitions and 1960: NU Malerei und Poésie - Galerie le Soleil dans la Tête, Paris. 1961: Poésie Objective - Galerie Art de France. 1963 Stempelpoésie - Galerie Wulfengasse, Klagenfurt; Schrift und Bild - Kunsthalle, Baden-Baden, and Stedelijk Museum, Amsterdam.

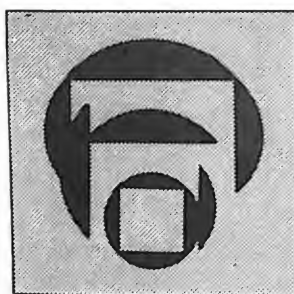
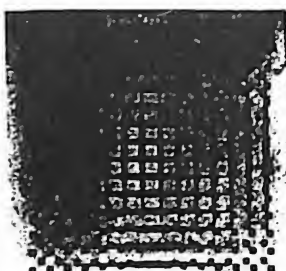
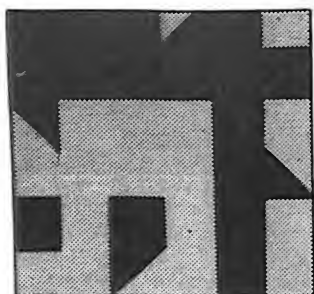
A statement by Hans Staudacher:

'For my manuscript - pictures (stamp - ideograms)

I use : poems of my friends, inscriptions, signals, advertisements, sign-boards, unpaid bills, rubber stamps, public notices, postage stamps, paid bills, scribblings, sounds, cries, noise, fingerprints, traces, signs, the multiplication table, etc.

Moreover, the possibilities of a non-representational alphabet of many letters are explored in my pictures.

The sign, in its immediate and momentary existence, without any embellishment, reveals its original meaning, an essentially human quality, not unlike a gesture.'



Movement for art's sake

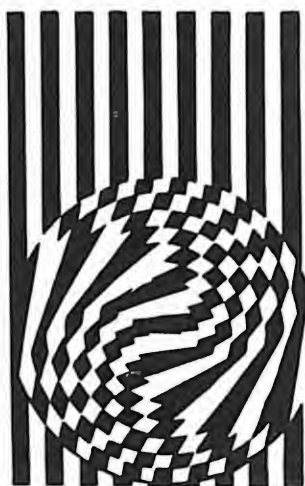
BY M. G. McNAY

THE phenomenon of the last few years of painting has been the rapidity with which new ideas have been seized upon, wrung out, and tossed aside. Scarcely is the paint dry on a new work of one of the great innovators like de Kooning than a host of minor painters seize the idea, expand it, exploit it, and leave it prematurely aged before the originator has had time to realise the implications and possibilities of his own work.

No gallery-goer will forget the rash of action painting which followed the Whitechapel Gallery retrospective of Jackson Pollock. Yet you would have to turn over a lot of stones to find an action painter today. Pop painting flared up and died away even more quickly: last year exhibitions were full of it, this year it has all but disappeared—only the smile remains. None of this is a reflection on the best of the painters involved. I think that pop, for instance, goes deeper than many people want to believe, and that in Britain people like Hockney, Jones, Peskett, and Whiteley (who is not strictly pop but tends to be tied in for convenience) have a lot more to offer.

All the same, the fashion has fled. But the fashion that has taken its place—optical or kinetic art—is likely to be with us for much longer because it is much more broadly based. There are several reasons for this.

Two things share most of the responsibility for the waves of fashion. One is always being blamed: the commercial gallery set-up. And it is true that the galleries can be like bad boxing managers: they push their boys too fast and wind up with a lot of has-beens. The other reason is that traditions have disappeared. As the foreword to the catalogue of "Painting and Sculpture of a Decade" pointed out, the new academy is a novelty: and there is never enough talent around, let alone genius, for novelty to be anything but a dangerous master. It may be that the achievements of painters like Picasso and Matisse have left art in the same state as Michelangelo's work did: painters now feel overshadowed and become involved in a frenetic search for extreme solutions. But kinetic art is not in this rat race.



It is concerned with movement, real or illusory, and so takes in artists as diverse as Soló and Tinguely. It involves more people than "fine" artists. It interests scientists, or people like Michael Granger of the Midland Group with an understanding of science and mathematics. It does not depend on the galleries: this week Manchester College of Art and Design has hung an exhibition (it ends tomorrow) by six former students of the college and one other who now work for Geigy Pharmaceutical Co. Ltd. as a "creative group"—they work on publicity material but are given complete freedom to pursue their own ideas: as one of the group, Stephen Knott, says: "I can further my ideas with perfect congruity." Indeed, each of the others except Peter Roebuck ("I joined Geigy Pharmaceuticals only a short while ago") pays a neat little obeisance to the firm—real organisation men, and why not?

Kinetic art even has a tradition stretching back at least to the Bauhaus, which accepted the machine as the tool of the artist and where Albers and Moholy-Nagy were teachers dealing in the qualities of materials like metal, glass, stone, wood, paint, wire, and in constructions and optical experiments. Some of the

work carried out under Albers looks strikingly like the paintings of Bridget Riley—whose designs are carried out by craftsmen—and students of Moholy-Nagy had ideas which predate some of the tensile sculpture of the Greek kinetic artist Takis (whose series called "Signals" inspired the name of the new bulletin of kinetic art and the gallery at 39 Wigmore Street, London, where Camargo—winner of the international sculpture prize at the last Paris Biennale—held a one-man show in January).

Camargo is certainly one of the major talents involved in kinetic art, though he is not as well known as Victor Vasarely (who with his son Yvaral is involved in the Groupe de Recherche d'Art Visuel) and there are others concerned with optics who have great talents—Michael Kidner and Jeffrey Steele for instance. But all movements have their great talents: the difference with kinetic art is that it has opened the door to the lesser professionals, to men of intelligence and thoroughness. An incised panel by Ben Nicholson is the work of an instinctive artist whose sixth sense is his knowledge of where a mark becomes part of a great design. Some kinetic artists replace the sixth sense with a scientific study of relationships. Brian Stones, one of the creative group showing in Manchester, lays out his programme for kinetic visual research.

He lists the relationships between point and point, point and line, line and line, line and plane, plane and plane, plane and volume, volume and volume, volume and space, space and space, space and point, space and line, space and plane, volume and point, volume and line. His list of the means of achieving these relationships contains references to tone, colour, movement, immobility, and the other qualities which have always preoccupied artists, but is twice as long as the first list.

Two of the group—Philip Smythe and Stephen Knott—trace their influences to Mondrian and the de Stijl movement, with Marcel Breuer and Mies van der Rohe (both Bauhaus) as further factors. But others quote much more abstruse influences, like Max Bill's "The Mathematical Approach in Contemporary Art." Stephen Knott says that Mondrian's paintings, even though "intuitively conceived," made him see the relationship between geometry and aesthetics: "From this time on I tried to free myself from emotion." He writes as though he is directed from outside, as in a sense he is. "Figurative perspective in surface pictures was eliminated. Soon afterwards intuitive shapes were expanded until they became geometrical."

Then he recalls the moment of revelation when the blinding light fell from heaven, and slips back into the first person: "I suddenly saw that a square and circle was beautiful truth."

In the arts
as in all else
The Guardian
gets to the
heart of things

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SIGNALS LONDON

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Editor: Paul Keeler

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Mira Schendel, Perez, Piza, Leufert, Liliane Liñ, Li Yuen-Chia,
Hsiao Chin, Ho Kan, Cruz-Diez, Soto, Otero, and others.

Retrospectives by 3 Leading Artists of Venezuela
Cruz-Diez, Soto, Otero: October 1965 to March 1966.

We have just published The Green Tunnel, a first book of poems
by Nicholas Snowden Willey. We also publish SIGNALS
newsbulletin edited by David Medalla.

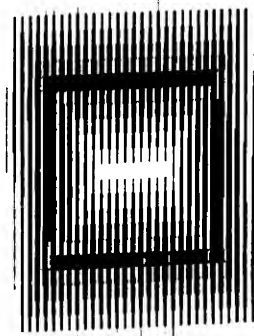
ROWAN

SHOW CONTEMPORARY ART

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BETWEEN POETRY AND PAINTING CHRONOLOGY

by Dom Sylvester Houédard

the area 'between' Poetry and Painting is where they overlap - they do this
(a) since all writing originates in painting (writing is painting words) and
(b) since it is possible to think in images alone - in diagrams, models, gestures
and muscular movements, as well as in words alone, mind is the first place
where Poetry and Painting meet.

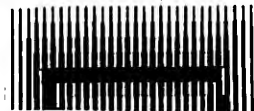
writing and painting are ways in which minds communicate - and it is only in
the context of communication theory and Wittgenstein's investigations plus the
way artists and poets were influenced by Zen concepts of mind and meaning that
a critic can see the sort of forces that have drawn poets and painters together
in a common field.

communication theory was first established in 1928 and it aims at being able
to describe every single act of communication - this was only really achieved
in the Scheme of Information developed after WW/2 - it means that even the
component Theory of Art (basically worked out under Dr. Bense in the aesthetic
colloquium at Stuttgart during the last few years) must exclude any concept of
a non-describable but communicated mind or Zen - works actually exist in this
area because the artist works there himself as a result of his own general
aesthetic awareness that 'there are no autonomous arts' (as Kandinsky said to
Pétronio at the Bauhaus) and his own particular awareness (with Paul and Hugo
Ball) that icon and logos are one.

there are other related areas 'between' poetry and music (eg sound poetry:
of intro to the Cobbing-Jandl disc) and 'between' poetry and mathematics
(eg permutational poetry from Carmen XXVI of Porphyry 323 ad to Zukofsky).

taking as the central point the absolute identity of ikon and logos we can
suggest as one possible outline for this sort of chronology

1. PAINTING MOVING TOWARDS POETRY
2. PAINTING/POETRY TEND TO EQUAL TERMS
 - 2.1 - painting incorporates writing



2

2.2 - identity of ikon and logos

3. POETRY MOVES TOWARDS PAINTING

1. PAINTING BECOMING SCRIPT

even pre-pictographic mnemonics were highly decorative: knotches knots quipus and wampam etc - pictographs ideographs hieroglyphs ideograms still retain a strong link with figurative art (cf Imre Reiner's delight in the walam olum birchbark Delaware Chronicle) - syllabaries however (thousands of signs in Babylon: reduced to 113 by Elamites: to 41 by Persians) and alphabets develop into paintings of wordsounds.

painting can still substitute for script and not only for analphabetics - figuratively (as in eg room of the mysteries at Pompei: comic strips: every-picture-tells-a-story painting) or semiotically (as in heraldry mandalas diagrams maps etc).

after III salon des Indépendents 1863 the progressive interiorization of both object and act of painting turned painting to description of the inner mental world - expressionist paintings into a gestural writing - while abstract/concrete painting (Kandinsky 1910: Malovich white-on-white 1917: Rodchenko red/yellow/blue 1921: Wilfrid (1st lumia painting) expanded painting to non-referent words - the visual equivalent of eg Schwitters' W poem.

2. LOGOS AND IKON ON EQUAL TERMS

2.1 - PAINTING INCORPORATES WRITING

2.11 - painting incorporates actual words or near-words

transitional systems (Babylonian, Egyptian, Hittite; Chinese, Maya, Aztec) incorporate symbols of phonetic value - they often aim at deliberate visual ambiguities eg 950 bc sesostris panel where zoomorph elements are all made to face central line: or inscriptions where eg a lion is represented both as pure picture and as hieroglyph and yet the two signs are identical.

in China and Japan poems are added to paintings as part of Ch'an search for harmony painting and poetry and calligraphy (in China this is in 'normal script' or Kie Tsi developed out of old big and small seal-scratched scripts with the invention of ink and brush traditionally c. 200 bc so Chinese painting and calligraphy have this rather recent community of origin in a common tool though the earliest inscribed bronzes bones and tortoiseshells are c. 1750 bc) 'en Chine le calligraphe peint et le peintre calligraphie' the two make a single complex 'chu-hua' calligraphy plus painting - the seals added progressively to paintings even enable owners to participate in their creation - there are poem texts occupying the whole area of the painting so it is impossible to tell which is superimposed on which (like some scenes in Masson's 1964 edition of La Cantatrice Chauve) - in China too the use of very personal big-grass script (Ta Ts'ao) almost makes calligraphy the near abstract poetry-painting it becomes in doing 'Zen circles' - pace Monsieur Wou Tchong-Hong quoted by Etiembles 'calligraphy is closely allied to poetry and painting but it is not an abstract art: abstract art is anarchic and anticonventional and so it CANNOT be the heir to calligraphy'.

in the West texts were incorporated into mosaics windows coins comics cinemas using ballons and scrolls and identification-labels all of which are generally integrated into the composition so as to be parts of the aesthetic as well as of the factual information communicated - this duality is essential to posters (Hausmann's first poster-poem 1919) as eg by Lautrec Beardsley Hächler - and posters themselves are incorporated into cityscapes and landscapes and putting them into paintings by reproducing them (eg shop signs 'café' etc in street-scapes) probably led Larionov to introduce them 1908-13 in a way that prepared him and Goncharova to illustrate and calligraph futurist poems and so lead on to the ikon-logos unions of suprematists and constructivists.

1911-12 Braque Picasso and Gris introduce evocative name labels that have almost the hypnotic effect of introducing looking-glasses or other paintings into pictures - 1916-18 Klee's 'tableaux-poèmes' near illegible text merging



2

4

to colour squares - 1919 fatagaga by Ernst and Arp uses collage to bring disparate elements into relation so that it is no longer the 'words' but their mutual relations inside the painting and their separate references outside the painting that become their 'meaning' - the word was already literally material in the hands of typographers and collagists in a way it could not be to non-painter ie autonomous poets till Wittgenstein and communication theory gave the parole their liberta in milieux that till then had not even officially heard of Ball and Tzara - this is one reason why paradada is postprotest and cool and hi

2.12 - where painter doesn't merely introduce a word but creates a painting of the word or near-word

at one level this can be art of the sign-writer - or at another of the trompe l'oeil visiting-cards Oliver Hill painted on a hall table - at a higher level calligraphy in West painting seems to have been introduced as part of the Eastern influence begun with Kandinsky's first non-objective painting (1910: year he wrote The Spiritual in Art) - it was stressed by Rayonnist launching at the target expo 1913 (programme: modern technique plus orient plus nonfig) and it continues in Western painting with all the Eastern nuances up to 'playing the stringless lute' Zen circles and Sumi 'creation of emptiness' and Ch'an P'o Mo or insplash technique that derive from 'ink' Wong and 'roughbrush' Mu Ch'i and Sesshu who painted with fistfuls of straw - 8th 13th 16th centuries - this is the painting of Klee b.1879, Tobey b.1890, Miro b.1893, Masson b.1896, Hantai b.1922, Mathieu b.1921, Michaux b.1927, Zao Wou-Ki b.1920, Hartung b.1904, Alcopley b.1910, Soulages b.1919, etc up to Pollock b.1912 drip-paint writing to near Zen-sickness in attempt to realise the existential self and solve the Ko'an and realise that wu or mu - the néant (so terrifying to Sartre/de Beauvoir) the ZERO (1958) or NUL (1961) - the nothingmind or no-self that Metzger discovered 1959-61 with his invisible Pollock-writing in acid.

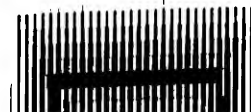
there is a link between this Western abstract writing-painting and Eastern Zen (informal) paintings to illustrate verses and sayings and Haiga (supremely off-hand sumi) painting to illustrate Haiku - ie paintings and poems that are not

about' life but that ARE live direct living acts - that are 'controlled accidents' no-conflict tastes of the aimless-moment - they are not chu-hua 'calligraphy plus painting' but sum-e calligraphic-painting - one stroke ikons - hence the surprise with which one reads 'cette volonté... de dépouiller l'écriture de sa fonction, comment se fait-il qu'elle se manifeste au moment précis où la critique d'art occidentale interprète en termes de 'calligraphie' une part importante, et non point méprisable, de la peinture contemporaraine?' - sumi-e is to paint without painting - not to sweat with Pollock but to smile with Pollock as the bride gets stripped bare at last by one of her bachelors, even.

From DADA to ADA is both an enormous step and a no-step - the kunst-antikunst of dada is purest Zen or at least a true Western satori - with self-destructive interiorization of the object and act of painting is complete - without clothes there IS no emperor - no 'spirit' imprisoned in the poem/painting - in the mental word/image it expresses - since meanings are not put into words meaning is in the use of our poem or painting.

Marcel Johns is the painter on whom Zen (thru Cage and Suzuki in 1950s) dada thru Duchamp and Motherwell and Cage though only after 1956) and Wittgenstein (since 1961) have had the most explicit influence.

For Rosalind Krauss 'Lugano Review 1.2.1965) - large as word or text or brand - phoo-loomed in Pop it remained evocative and romantic - but Pop is images of images (from mass media) - Johns becomes aware of the word as an iterative sign a sign of a sign - the colour-label words in his paintings (False Start 1959: May 1960: By the Sea 1961: Map 1961: Periscope 1963: Field 1963/4: According to at 1964) are self declaratory - turn the painting (interiorize it) into itself - give it the complexity of host/guest (or Greenberg/Rosenberg) flicker effect - the unself-graspable hole in the universe that each mind (Zen) is to itself - are stated coolly by the use of words in painting is the problem - try to solve the meaning and you get zensick as Pollock - accept it - use it - as the image is nothing ('i have nothing to say and that is poetry') and you understand Pollock-Cage-Johns- and-Wittgenstein.



6

2.2 IKON AND LOGOS ON EQUAL TERMS

the combined contribution of dada (to live is art is to communicate is antikonst) Zen (mind/nonmind) Wittgenstein (how minds communicate) doesn't total the whole of our information revolution - communication theory (conscious setting of electronic music and concrete poetry both begin 1953) has formed our actual and future world and is the context of John Furnival's multilingual towers and bridges as well as his kinetic Devil Trap and Babacus and his doubled size concrete canvas poems - they may derive ancestrally from Pop but they are very integral to the international kikon and spatialism - they step off from the visiting card-typhoo-inksplash-zenga side to close the gap between painter and poet (as from the poet side it gets closed by the semiotics) - their form ('seen as Jasia Reichardt says 'at a glance') begins as a way people live together - like semantics their content involves all human experience of the universe (Malevich's goal for suprematism) - but the care given their elements links them not to the hot megalopolis of media like radio and movie but to the global tribe of cool TV speech and writing on stone - to all cool media that depend on audience participation thru mental syntax and lectio divina.

Furnival can accept collage techniques of evocative shapely material words juxtaposed in new relationships - but the word he uses is no longer the prison of some esoteric meaning and no longer shocked by its juxtapositions - it is the word as assessed in Marshal McLuhan's world of the extensions of man - he uses the word knowing that it is a sign which someone has shaped and related to a sound and that the meaning of both sound and shape is the use to which it has been put in alphabetic societies.

but if language is made of signs and their syntax and both are man made - then the poet who is the designer of the wordgame rules can enter the painting field as designer of signs - he can design a set of signs and a syntax for each poem he writes and provide an indication that will help the newcomer to begin using the new poem - the prehistory of semiotic poetry is the fascination for the nearword and nearletter of soundpoets and scriptmakers - but only as a result of the last few years work on the art theory of information communication at

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Stuttgart did it become possible for poets in Brazil working in the academic field of communication theory to develop the inherent possibilities of a new language and new poetry - they worked on this 1963 and produced the manifesto December 1964: language is any set of signs plus the way they are used - ie the way they are related to each other (syntax) provided with referents (semantics) and interpreted (pragmatics).

the semiotic poet as language designer makes new signs (visible audible audio-visual) and also makes syntactical and semantic rules applicable to the new signs - their own published semiotic poems (7 in Invencao: 2 in TLS) as also two amusing ones by Finlay and Furnival (semi-idiotic-erotic) and 2 by myself are provided with lexicons - with these 2-D poems poetry enters fully into the world of the painter - but are the lexical keys essential? - does the poet have to make the rules as well as the signs? - who yet has written a sound poem and provided a key? - the reader can participate by substituting his own key - or the poet can compose an abstract nonsemantic/nonfigurative semiotic poetry which will become the exact centre where ikon and logos identify.

I designed 2 of these for the Cambridge kinkon (1st international kinetic concrete) EXPO - these were conceived as poem gestures or mudras - as nonsemantic as Kandinsky 1910 was non-objective - in december 1946 Richard Loncraine completed his first rhythm machine for the talk on typewriterart: machine poems and poetry machines i gave at ICA - it is provided with 120 possible rhythms controllable by the audience and has a sort of postpop literary-dramatic-social overtone built in through the fragmentation of a feudal servant-signal system and its synthesis into this anarchist non-boss poet-audience cool communication in 1965 Ken Cox completed his circular 8-ball language machine in which poems are programmed by changeable discs.

3. WRITING MOVES TOWARDS PAINTING and letters make pictures

3.1 pre-figurative

the creation and development of letter forms on the double principle of making them as different as possible for easy reading and as similar as possible for



visual pleasure (which is also reading-ease) begin to give the text a second (aesthetic) signal or information to communicate - this is intensified by designing large texts and the mixing of texts and pictures as in Shalmanesers 8th century obelisk and the mortuary temple of Ramses III in which text and picture interpenetrate perfectly - the manipulation of texts into mss columns - into amulets - into visual wholes already gives the carver/scratcher/writer mastery over words as matter - as concrete things.

he can arrange words so that the actual arrangement can impart something other than the sum of the elements - not only aesthetic but factual information as in the earliest acrostic i know from Shaggil-Kinam-Ubbib's Babylonian theodicy 1500-1000 bc - 750 bc is acrostich of proto-isaiah: 650 Jeremy: 600 Nehemia Habacuq lamentations: 500 late pss (9-10 25 34 37 111 112 119 145) 450 Epicharmes 1st Greek acrostic: also proverbs Bensira: 200 Ennius noster (only 4 Latin ones traced in Pagan-Latin-inscription lists).

similar are the acronyms or notarika - eg 250 bc Maccabees banner Mi Camonah BAalim - that all require readerly penetration and involve our sensibility thru 2-D tension - interpenetration of 2 worlds like collage - a weaving with words and making weaving patterns - can have up to 2 or 3 more down texts that have to be collected when reading across - eg c. 323 ad poems 6 8 10 of Porphyry: 1000 ad 2 poemata ad Dunstanem and carmen ad Ottonem all by Saint Abbo: 17th century a triple mesostic in bombaugh.

or each letter of the text can be involved in the ambiguity or equivoue as in 70 ad the ROTAS/SATOR square: 3rd century the one-word Hebrew texts reading spirally out from centre that are an even more strictly plastic-spatial experience to the reader: 4th century cryptic concrete prayer poems in clotted graffiti on wall-g below St. Peters.

or a figure can be counterpointed in visual patterns across a standard text grid: these are called carmina cancellata eg c. 323 ad porphyry in lozenges chirhos and tellises etc gives a poem within the poem: 6th century huge great

poster poem composed for narthex wall of Autun cathedral by Saing Fortunatus - in connection with this Dom Leclercq mentions another at Orleansville and a 3rd at Oviedo: 8th century Saint Hrabanus Maurus's de laudibus crucis.

3.2 figurative

pictures formed from a text are called 'griphi' or 'carmina figurata' or 'emblems': eg c. 300 bc simmias of Rhodes (wings egg hatchet) where as lines get longer or shorter and meter changes the movement is speeded up or slowed down (of my Takis poem): c 300 bc Dosiadas of Rhodes (2 altars): 282 bc Theocritus of Syracuse (syrinx ie pipes-of-pan and altar): Callimachus of Alexandria d. 240 bc (syrinx): c 323 ad Porphyry (altar syrx organ): 10th century Anglo-Saxon fish in Etimables 'écriture' - a Hebrew ms in BM is full of them (of Casaril's Cabbala: simeon bar Yochai): 16th century Rabelais (bottle: barrel): Geo Puttenham d. 1590 (triquet lozenge pillar): Gabriel Harvey (hobbinol) d. 1630 (pair of gloves: of spectacles: of pothooks): Geo Herbert d. 1633 (altar: wings): Geo Benlowes d. 1676 (gridiron frying pan in clanking verse: bridle saddle crupper etc - each poem both epigram and emblem): 17th century a great many emblems (hears: fans: wine glasses: bottles: oaks: pulpits altars monuments temples pyramids - till Dryden 1682 deplored their growing weakness): 1700 Frisch's bear (of Penrose 1965): 18th century Panard's ideograms (bottle glass lozenges).

1806 Boismade published Simmias Dosiadas Theocritus Porphyry: 1840 Nicolas Girier's calligrammes in oeil typographique (use of romans italics greeks and rules: influence on Queneau): 1865 Lewis Carroll's mouses long tale: 1891 Gabriel Martin le dos (each part of female body in different poem form: ode sonnet etc): 1899 Apollinaire interested in Chinese ideogrammes: 19th century titles by Jules Renard to pictures by Vallotton (in Revue Blanche) of men standing sitting etc: 1913 Gide (Vieux Colombier's lectures) quotes Apollinaire letter on need for mimetic typography: 1918 Apollinaire's calligrammes 1913-16 (or album d'idéogrammes lyriques: 1916-21 the concrete pubic triangle and breasts



10

by Albert-Birot for 'Grabinulor': 1920-30 cubofuturist typographic pictures: 1948 Dylan Thomas (lozenges and hatchets): 1959 Chas Boultenhouse 'poems in the shape of things': Spillers dog biscuits: 1964 Pretty Polly stockings: 1962 J & B ads in Punch: 1962-65 Furnival's towers and bridges.

3.3 non figurative

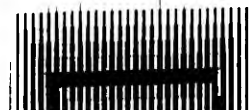
here the texts are arranged in abstract designs or are spatially placed so that by the eye being directed in significant patterns the mind relates and groups the letters/words/texts - ie the mind supplies the aesthetic semantic and syntactic meaning.

the written word freezes the spoken word and makes it concrete and material so concrete poetry has a prehistory in magic where it substitutes for ikons if worshipping carved images are forbidden - Hebrew Lachashim (is 3.20f) c 750 bc or amulets associated with whispering: they keep a spell present: this is true 'use' of a word and the word is shaped for us often in a V-position delta like ShebririBririRiriIriril or abracadabra or in lozenge like ab-etc abrakala-etc-ab: c 100 bc Hebrew Babylonian devil traps: Arabic cufic writing and arabesques: in some mss and printed books like Talmud and Bible the extraordinary (almost Albers-like) layout of especially triply commentated books with text gloss and gloss-on-gloss organized in asymmetrical concentric patterns often with rivered axis running down through glosses and small satellite blocks of footnotes and references.

the 'most beautiful designs we have composed of letters' (Koch translation by Vivian Holland) are monograms especially Byzantine and Italian (muratori gives hundreds of examples of 36 emperors, kings etc 8-13th centuries): also monogram phrases like 'benevalet' which always stand out in mss magnificently: in Cabbala (especially Cordovero's Pardes Rimonim printed Cracow 1592) words treated exactly as in concrete poetry with space as syntax and pattern dictated by semantics and arrangements in spokes rays spirals etc and with letters made out of other letters: or letters of one word made out of letters of another word:

or permutations of name ihvh: mirror images and interpenetrations etc: 16th century typographic compositions eg calligram of Benedictus in arabesques (Étiembles).

c 1750-1800 the 200 books printed by réstif de la Bretonne in avant garde typography: 1874 Bombaugh's 'gleanings' with many concrete illustrations: 1987 Rodenbach says 'mise en page of a book like the orchestration of a poster' (quoted by Goncourt): 1895 Le Coq Rouge quotes Rodenbach 1887: 1897 1st state of Mallarmé's Un Coup de Dés (def edition 1914): he penetrates space into text in amulet/cabbala technique: influence on dada Gomringer Baljeu Noigandres etc: 1905 Christian Morgenstern's Fishes' Nightsong (metric signs speeding/slowing rhythms of a sound poem have longs and shorts arranged by typewriter in shape of a fish): 1910 1st concrete painting (Kandinsky) 1912 Thibaudaut stresses visual value of vers libres: 1914 definitive edition of Un Coup de Dés: 1913 onwards marriage of poets and painters: cubofuturist: de stijl: dada: 1916 Apollinaire wounded and becomes leader of young poets Albert Birto Reverdy Breton Cocteau Aragon: he wants to simplify syntax in poetry and replace expression with the decorative the irrational and simultaneity: he looks to painters as symbolists looked to musicians: in concrete he saw a 'visual lyricism that if pushed far enough would synthesise music/painting/poetry - simultaneously seeing the whole poem in one go like conductors looking at music sheets - like seeing at a glance both the picture and the printed elements in a poster': 1915 Einstein's relativity and the nearly agrammatical poetry of August Stramm: 1917 Walter Sterner's gesture poem at Zurich: 1918 Hulsenbeck's anti-expressionist manifesto: 1919 Marinetti's parole in liberta inspired by Mallarmé: Hausmann's 1st poster poem based on Arno Holz's book using typographic effects: 1921-9 Piet Zwart's ads (especially 'hotspots') for Nederlandse Kabelfabriek: 1922 Berlewi invents mechano-faktura constructions in nonfig/nonsemantic typography: Jan Nepomucen Miller invents poetry of punctuation marks - he looks to it as the border of poetry and painting which will be the graphic art of the 21st century when printing gives way to higher techniques: 1923 Werkman begins his 600 druksels: e.e. cummings writes tulips and chimneys: 1924 Zarnower's constructivist suprematist nonfig-nonsemantic typographical compositions: 1926 Pietro Saga's Typo-Plastiek (typewriter).



12

1932 Webern refers to the ROTAS/SATOR square in lecture on 12 tone composition linking its aperspective nonsyntactic polyreadable structure to his own structures: 1938 Moholy Nagy predicts poetry move from mass to motion and from syntax/grammar to relations of single words: 1944 1st international concrete expo organised by Max Bill: Arp's essay konkrete kunst: 1945 my own types-tracts conceived as latin alphabet arabesques (latinesquea): 1946 Kahnweiler quotes in Juan Gris 'l'écriture figurative a aidé la plupart des mots a garder avec une sorte de fraîcheur et le caractère de mots vivants un entier pouvoir d'expression concrète': Hausmann and Schwitters 'poetry now is object and words - agents of the space we live in' 'poems (are)... words sounds and letters': 1947 Isou 'introduction à une nouvelle poésie': 1948 Pierre Faucheux's typography of Artaud's pour en finir and (more important) of les épiphanies: 1949 Peter Fison's resistentalist (1st real concrete?) poem in England: Stefan Themerson's Bayamus stellar poems: 50 métapoésie of Altazor: Lettrisme of Isou Dufrêne Lemaître: 1950 Lemaître founds revue UR: 1952-3 Edward Wright's course of extempore typographic exercises resulting in (notably) his own nonfig/nonsemantic punctuation poem: J.N. Wallis's PART-TRAP and Harriet Morrison's js - both these flip poems: 1952 Wiener Gruppe (till 1959) Artman and Bayer surrealists: Wiener Rühm Achleitner are ex Bauhaus/Wittgenstein/Webern - last 2 only still concretists 1953: Wittgenstein published: Gomringer writes what is to become the protoconcrete poem of the communication age and the link between dada and paradada - between DADA and ADA: his interests primarily in Mallarmé Apollinaire and Bill: 1953 Augusto de Campos (one of 3 law students who founded 'noigandres' magazine under influence of Mallarmé Apollinaire and Webern and ROTAS-SATOR 1952) writes his unpoems (poetamenos): 1954 Gomringer's manifesto 'vom vers zur konstellationen'.

1955 Decio Pignatari (one of noigandres) meets Gomringer at Ulm - the historic meeting from which international spatialism has grown - this expo 1965 celebrates its 10th anniversary.

1955 Hausmann introduces his old sound poems to young generation at Basel (records): 1956 Gomringer's 'konkretedichtung': Brazil 1st expo of concrete:

noigandres No. 3 called 'poesia concreta': Gomringer agrees on word 'concrete' but keeps 'konstellationen' for his own: Heissenbüttels Topographien: ultra-lettres and hétéroclites éclatés of Bryen Hains and Villeglé ('graphisme nouvelle vague - lettres où s'anéantit l'écriture - écrits débarrassés de leur signification'): compared to Ernst Schneider and Wolfgang Schmidt by Mon: 1957 Kitasono Katue introduces concrete to Japan: (1957 situationist international absorbs cobra and lettrism): 1958 noigandres pilot plan and poster poems: Gomringer's Max Bill und die konkretkunst: 1959 Kolar and Novak write concrete under painter influence of Malevich and Vasarely: 1959 Claus Emmett Williams Mon begin typestracts: 1960 Gomringer's 33 konstellationen mit 6 konstellationen von Max Bill: Josef Hirsal and Bohumila Grögerova contact Max Bense and begin BOJ-JOB: 1960-64 Heissenbüttel's textbuch (I-IV): 60-61 Kriwet's 1st series of Sehtexte (rundscheiben 1-4: lesebögen 1-6): Novak's prepared texts (carves poem like wood statue out of tree): Movens published: Kolar Hirsal Grögerova and Novak all start typestracts: 1961 Belloli's stenogrammi: Praxis group start: Brazil (mariochamie's movimento hidraulico): kolar's ypsilon 61: (the 7-rebel unexclusive nashist SI break from 1957 IS): 1961-64 review NUL - 0 also Ynggraves's computer prose: 1962 the 2 big paint-poetry expos: scripturale malerei Berlin: Schrift und Bild Baden-Baden/Amsterdam (aim to show influence of calligraphy on painting since Mallarmé 1897): Milan/Stuttgart the 1st 2 computer poems (Balestrini/Bense-Lutz): Portugal de Melo e Castro writes ideogrammes and objecto poematioo and also to TLS 250562 re computer poems and concrete: his letter results in concrete in Britain (Edwin Morgan who wrote Castro: Ian Hamilton Finlay: Anselm Hollo: myself): Josua Reichert flags of poems: Herbert Read's vocal avowals: Ian Hamilton Finlay begins P.O.T.H.: Prague: Kolar's enseigne de gersaint. poèmes du silence and Bohumila Josef's BOJ-JOB: Gosewitz's typogramme 1 and Gappmayr zeichen: France Garnier's 1st and 2nd manifestos: Suzanne Bernard's un livre à inventer.

1963 Garnier's plan-pilote founding spatialism signed by (from GB) Ian Hamilton Finlay, John Furnival, Anselm Hollo, Edwin Morgan, Herbert Read and myself): Ian Hamilton Finlay starts FISHSHEET: Spain Uribe Crespo Bedate introduce concrete (independently): Mon's artikulationen and Leonhard's silbe, bild und



wirklichkeit: Josua Reichert's codex typographicus: Japan Siichiniikuni's zero.on: Baljeu's essay on synthesist plastic expressionism (like Mallarmé interpenetration of space into text: and Gomringer constellation: nb 52 structurism (Baljeu-Biederman): 55 constructionism (Baljeu): 1958 Baljeu begins structure: may be important for mutual influences poetry/architecture): GB 1st article on concrete (by myself on Ian Hamilton Finlay as poet-typographer - Typographica 8): Ian Hamilton Finlay proposes alliance of concrete poetry and architecture: Japanese invent concrete poetry - concrete garden benches: Furnival's 1st priesthole-deckchair-label poems and my 1st openings (precursors of Gloucestershire poem machines): catalogues of two 1962 poet-parting expos published: Europäische Avantgarde expo at Frankfurt: Popper's article (Courier) on history of kinetic art: Jonathan Williams/Ron Johnson write onomastic-permutor poems SLOWOWLS illustrated by Furnival.

1964 first talks in GB on concrete poetry: de Vries 20 blank page notitle book goes through 2 printings: noigandres semiotic manifesto published: Italy 'EX' publishes concrete: France position-2 of spatialism and Garnier Poème mécanique Gette type material sculpture: Masson's edition of La Cantatrice Chauve: Germany Heissenbüttel's textbuch-4 and Hansjörg Mayer's 1st album of concrete texts: GB Robert Tait enters concrete: McCarthy begins tlaloc: Sharkey's extension of language and poemfilm wordrobe: image and link publish concrete numbers: TLS 2 avant garde numbers: Furnival creates Babacus: I do 28 machine projects: Mike Weaver founds ikpf: 1st international ikpf (kinkon) at Cambridge: Ken Cox's machine with small black/white semaphore (leads to his non-semantic/nonfig machines: Furnival Edward Wright and I announce openings: proposals for convertible code (picture-writing) communication) with other worlds make a poetry of this possible: Richard Poulton dove/dive (1st flip book poem).

1965 Gappmayr zeichen-2: Garnier Poèmes Mécaniques: in GB Gloucestershire poetry machines: Furnival's Devil Trap: Richard Loncraine 2nd rhythm machine: Ken Cox metaletter poem machine and 36 hour poem clock: Stefan Themerson flip book poem: Ian Hamilton Finlay completes 14 foot horizon of Holland at Ardgay:

Flanagan op-po-ems: I give talk at ICA on typewriter artists: Ian Hamilton
 Finlay starts poem prints: openings finally open: Cobbing's 26 sound poems:
 concrete evening at Better Books: 2nd international (expo) kinetic-concrete
 at Oxford (drunk students no fascists damage poetry machines) USA Geo Cook
Polluted Lake series: my article on concrete published in Insect Trust Gazette:
 Canada J.B. Nichols Birthpanes: Flipbook:

kinkon/spatial is cool: hot-media (like this note about things) leave nothing
 unsaid; depend on fictitious feudal-author caged spirit in superior private-mind
 bossing the tenants of his literary space: cool is nouvelle-vague selfregulating
 anarchic system - communicator-receptor on equal terms sharing telstar communi-
 cation ball - unknowableness of mind*JE-subjectivity except as object - hence
 crime now is treating other minds/persons (or god) as objects - art critic's duty
 is to help create the syntax semantics and pragmatics of the signs communicating
 aesthetic information - to help create the game rules and communicate by every
 describable sign of our material universe.

dom sylvester houédard

ROWAN

SHOW CONTEMPORARY ART



